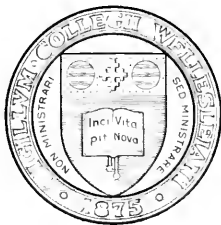


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AN INTRODUCTION

TO THE STUDY OF

NATIONAL MUSIC.



WÄINÄMÖINEN, THE ORPHEUS OF THE FINNS.



AN INTRODUCTION

TO THE STUDY OF

NATIONAL MUSIC;

COMPRISING

RESEARCHES INTO POPULAR SONGS, TRADITIONS,
AND CUSTOMS.

BY

CARL ENGEL.

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PREFACE.

THE more a nation advances in civilization and self-esteem, the more will it appreciate the precept put forth by the ancient sages, *Know thyself*, and the more attentively will it investigate the views and tastes of other nations: since it is especially by observing others that we learn more thoroughly to understand ourselves. Uncivilized nations consider scarcely anything worthy of note except extraordinary events, which surprise by their novelty or by their immediate and startling effects. The historical records of such peoples generally consist of accounts of conquests and defeats in battle, and of occurrences which have produced sudden changes in their social life. The conviction that the gradual development of the mental and moral faculties of the people especially deserves consideration, because it affects most deeply the destiny and happiness of man, gains ground only after much experience, and with the increase of knowledge.

The interest evinced, since the beginning of the present century, by several European nations in the popular songs, folk-lore, and other monuments of the mental condition of man in different parts of the world, is therefore a sign of progress not less delightful than the most important discoveries which have been made through the agency of practical science.

That National Music has hitherto not received the same attention as National Poetry, is scarcely surprising. The researches involved in this subject can be properly carried out only by musicians, who, from the demand made on their practical skill, are generally compelled to devote a great part of their life to exercises merely mechanical. Still, there are at the present day many musicians who find time for cultivating the mind as well as the fingers, and Rousseau's laconic remark, *Les musiciens lisent Peu*,* evidently becomes daily less applicable. This book is not, however, intended for professional musicians alone; and the reception which has been accorded to my contribution to the history of music, entitled 'The Music of the Most Ancient Nations,'—a reception much more favourable than I ventured to anticipate—gives me hope that the present work also will not be without interest to the general reader.

As regards the plan which I have adopted, it will be seen that this volume is confined chiefly to the study of National Songs. In a subsequent volume, to be published as a separate work, I intend to give a description of the most remarkable musical instruments, illustrated by engravings. The field of my labour is so abundantly rich, that I should have preferred to extend the present researches through one or two more volumes, but for the fear that a larger work might prove less acceptable to most readers.

This, however, appears to me certain: if the Art of Music, as it exists in the various nations and tribes on the globe, deserves to be carefully investigated and recorded, it is high time that it should be done. Through the spread of civilization and Christianity the customs and predilections of many races—as for instance the New Zealanders, the natives of the

* Dictionnaire de Musique, Préface.

Polynesian groups, the American Indians,—are becoming rapidly extinct, and will, not long hence, be known only as historical facts. Even in European countries the influence of the educated classes, with the dissemination of scientific knowledge, is daily obliterating more and more the ancient traditions and tastes of the people.

There are, however, several countries respecting the popular music of which our information is still very scanty, but from which interesting and valuable particulars will doubtless be gradually obtained. The present work, therefore, can merely claim to be regarded as an introduction to the study of National Music, designed to facilitate subsequent researches in the same field of literature.

Unquestionably, a reference to the music of Antiquity will throw light on many facts relating to this art as we find it cultivated at the present day in different countries, and invest them with an additional interest. Nevertheless, as a frequent recurrence to the music of the ancients would have greatly increased the size of this work, I have thought it advisable to refrain from any notices except such as may be imperatively required to elucidate a question at issue. Readers who desire more ample information on this point I must refer to the ‘*Music of the Most Ancient Nations*,’ already mentioned. It will be seen that I have sought to avoid repetitions of statements given in that book, and that I have not tarried on ground already explored.

On the other hand, it appeared to me advisable to notice occasionally some interesting examples from the works of our great musical composers, in which the rules derived from the study of national music are either observed or disregarded. Indeed, for the musician the most important question in pursuits like the present will naturally be, how to turn them to the best account for the improvement of his art; and this

point can be ascertained only by carefully investigating, comparing, and sifting every subject under consideration. He would therefore do well to bear in mind Göthe's excellent dictum, which, though addressed to a painter, is also eminently applicable to the musician; for the affinity of the arts is so intimate that certain fundamental rules apply with equal force to all. Moreover, as good poetry, like characteristic National Music, must necessarily lose much of its original charm if meddled with in any way, I shall give Göthe's lines in German, as he wrote them :

——— Du übst die Hand,
Du übst den Blick; nun üb' auch den Verstand.
Dem glücklichsten Genie wird's kaum einmal gelingen
Sich durch Natur und durch Instinkt allein
Zum Ungemeinen aufzuschwingen.
Die Kunst bleibt Kunst: Wer sie nicht durchgedacht,
Der darf sich keinen Künstler nennen.

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INTRODUCTION

TO THE

STUDY OF NATIONAL MUSIC.

CHAPTER I.

PRELIMINARY OBSERVATIONS ON NATIONAL MUSIC.

THE term National Music implies that music, which, appertaining to a nation or tribe, whose individual emotions and passions it expresses, exhibits certain peculiarities more or less characteristic, which distinguish it from the music of any other nation or tribe.*

Although no people has been found without music of its own, yet the degree of susceptibility and fondness for music, as well as the form and spirit of popular musical compositions, vary greatly in different nations. The characteristics are innate, and, so to say, of indigenous growth. In some instances, however, the popular music of a nation has been considerably modified by foreign influence. Thus, the Moors have exercised perceptible influence upon the Spanish music. Even in the synagogical hymns of the Sephardic Jews, who were expelled from the Spanish Peninsula at the end of the fifteenth century, distinct traces of the characteristics of Moorish music are still preserved. The original music of the Magyars has undoubtedly been to some extent affected by the Gipsies, by whom it is, even at the present day, chiefly cultivated in Hungary.

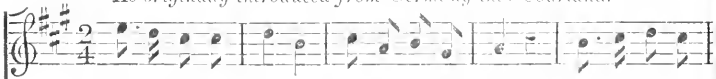
* The Germans call it *Volksmusik*, a designation which is very appropriate, and which I should have rendered *folk-music*, had this word been admissible.

Again, instances occur where single foreign melodies have been adopted by a nation, and have become, so to say, naturalized. The well-known German ‘Dessauer Marsch,’ of Italian origin, is an example. After Prince Leopold of Dessau had stormed Turin (Anno 1706), the conquered Italians met him with this march to do him homage. The taking melody pleased the German soldiers, and soon their trumpeters began to blow it upon their instruments. When it had been transmitted by them to Germany, the people soon germanized its Italian flourishes.

It remains a disputed question whether even the English National Anthem is not an acquisition from abroad.* A melody thus transplanted undergoes generally a gradual change, in conformity with the music of the nation by which it has been adopted. A curious instance of this occurred in Courland. Of a number of German songs, translated into the Lettish language, and introduced into Courland by some gentlemen, a few became popular among the peasantry.† After the lapse of a certain number of years these songs exhibited a remarkable change:—originally in major, they were now sung partly in minor, and a rude kind of accompaniment was added, as shown in the following example:—

THE AIR ‘BLÜHE LIEBES VEILCHEN.’

As originally introduced from Germany into Courland.



As it was heard afterwards sung by country lasses in Courland.



* *Anthem* is musically an inappropriate title for this tune. It has, however, now been so generally adopted that it would be pedantic not to use it.

† *Allgemeine musikalische Zeitung*, Leipzig, 1800.



Such adoptions are, however, on the whole, rare. They occur oftenest in a nation whose music has a less marked national character;—and between nations whose music is not widely different in its characteristic features. Thus, the English will more easily adopt a foreign tune than the Germans; and they will more easily adopt a German tune than a Wallachian, while a genuine Javanese tune is not likely to take root among them, however favourably it may be introduced.

In civilized countries where the art of music is scientifically cultivated, and where it has attained a high degree of development, we find, as might be expected, the characteristic peculiarities of the National music most strictly preserved among the less educated classes,—much as we find the peculiar manners, customs, and prejudices of a nation more strictly adhered to by the common people than by the higher classes, whose education is more in accordance with that of the educated classes of other civilized nations. In most European countries it is therefore among the working classes, the artisans, the field labourers, and the country people in general, that we must look out for genuine specimens of National music. Such a distinction is obviously unnecessary in semi-civilized or barbarous nations, where music is still in a state of infancy, or where, at all events, it cannot be considered to exist as an art æsthetically cultivated

like our own. The song of the Hindu of rank will serve, therefore, as a specimen of Hindu National music just as well as that of the lowest Cooly; and the melodies produced by a Caboceer, or chief, of Dahomey, upon his *sanko*,* deserve our attention as much as those of the common negro.

We should not, however, be justified in inferring from the preceding remarks that the degree of perfection exhibited in their music depends necessarily upon the higher or lower state of civilization of the nation to which it appertains. This is by no means always the case. The inhabitants of Kamtschatka possess music far more expressive and beautiful than their ignorance, and their wretched life in a most ungenial climate, would lead us to expect. This has been asserted by several travellers, and is satisfactorily proved from the tunes collected by Steller.† Again, the natives of the Fuegian Archipelago, though in their wants and wishes scarcely raised above the brute animal, are nevertheless distinguished by a fine ear and great fondness for music. Captain Wilkes, who repeatedly had occasion to observe this, states that one of them sang at once with wonderful correctness the diatonic and chromatic scales, which had been played to him upon the violin by way of experiment.‡

However devoid of expression and beauty the music of a nation may appear to us, it is certainly felt to possess these qualities by the people to whom it belongs. Indeed, the power and beauty of this art seem to be universally acknowledged. Many nations consider it of divine origin; many possess in their mythology an Orpheus of some kind, and in their fairy tales and folk-lore supernatural beings, who, by the irresistible allurements of their songs or instrumental performances, exercise a wonderful power over man; and most nations employ music on extraordinary and important occasions, at their religious observances and secular festivities.

* *Sanko*, a peculiar stringed instrument of the negroes.

† Georg Wilhelm Steller's *Beschreibung von dem Lande Kamtschatka*. Frankfurt, 1774.

‡ Narrative of the United States Exploring Expedition, &c, by Charles Wilkes. London, 1845. Vol. i. p. 125.

Respecting the power attributed to music by the Hindus, Sir William Ouseley records the following traditions: "Mia Tonsine, a wonderful musician in the time of King Akber sang one of the *night-rags** at mid-day: the powers of the music were such that it instantly became night, and the darkness extended in a circle round the palace, as far as the sound of the voice could be heard. There is a tradition that whoever shall attempt to sing the *rag dheepuck* is to be destroyed by fire. The emperor Akber ordered Naik Gopaul, a celebrated musician, to sing that rag: he endeavoured to excuse himself, but in vain; the emperor insisted on obedience: he therefore requested permission to go home and bid farewell to his family and friends. It was winter when he returned, after an absence of six months. Before he began to sing, he placed himself in the waters of the *Jumna*, till they reached his neck. As soon as he had performed a strain or two, the river gradually became hot; at length it began to boil, and the agonies of the unhappy musician were nearly insupportable. Suspending for a moment the melody thus cruelly extorted, he sued for mercy from the monarch, but sued in vain. Akber wished to prove more strongly the powers of this rag. Naik Gopaul renewed the fatal song: flames burst with violence from his body, which, though immersed in the waters of the *Jumna*, was consumed to ashes. These and other anecdotes of the same nature, are related by many of the Hindus, and implicitly believed by some. The effect produced by the *maig mullaar* rag was immediate rain; and it is told that a singing girl once, by exerting the powers of her voice in this rag, drew down from the clouds timely and refreshing showers on the parched rice crops of Bengal, and thereby averted the horrors of famine from that province."†

The Chinese have a tradition, according to which the great Confucius, having heard on a certain occasion some beautiful music, was so affected by it that he did not taste food for

* *Rags*, songs composed in certain modes.

† Sir William Ouseley's *Oriental Collections* for January, February and March, 1797, p. 70.

three months afterwards. In a Burmese drama, founded upon an ancient legend, which Captain Yule has translated into English, the hero is presented by a *nát* (a sprite) with a golden harp, and when he sings and plays "the wild elephants of the forest come around him, and are obedient to his voice and harp." The same drama shows us how well the Burmese are acquainted with the power of music for the expression of various emotions. A sprite addresses the band (which always accompanies a Burmese drama): "So now, as I am about to fly, strike up a victorious melody, O leader of the orchestra!" Afterwards it says, "Now, that I may easily reach the large tree in my own mountain from this country of Kauthambi, play a soft and simple air, O leader of the orchestra." And a hunter in the forest concludes his monologue by addressing the band, "Now, as I go on a grand expedition, burst forth like thunder!"*

In the Finnish Mythology the demi-god Wäinämöinen (or Vainamoinen) entrances, like Orpheus, the wildest animals of the forest by the sounds of his harp. Traditions referring to the invention of the instrument by him, and to the wonderful effect of his performances, are still extant in Finnish National poetry.†

The Swiss love their music as they love their mountains and their liberty. It has often been told, and it may often have happened that the Swiss soldiers in foreign regiments have been forbidden, under heavy penalty, to sing or even to whistle their cherished *Ranz des vaches*, because it affected them to tears, induced them to desert, or made them ill of home-sickness and unfit for service. Very much the same thing was noticed in the Prussian army during the time of the French war. The beautiful National air "Holde Nacht" had, in the years 1813 and 1814 a considerable influence upon the Prussian soldiers: many who sang it were plunged into profound melancholy; so that Blücher and Gneisenau

* A Narrative of the Mission sent by the Governor-General of India to the Court of Ava, in 1855, by Captain Henry Yule, London, 1858, p. 368.

† See frontispiece; this engraving was first published in 'Verhandlungen der gelehrten christlichen Gesellschaft zu Doppat,' vol. i.

found it necessary to forbid its being sung.* There can be no doubt that in such instances the powerful effect must be attributed not entirely to the music, but in part to the words, and to the recollections associated with the song.

“Monster! barbarian! How many thousands of my brethren hast thou slain!” exclaims Klopstock to the author of the Marseillaise.†

Of the effect of the Scotch music some curious instances are mentioned in a little book on the bagpipe, written by a military officer, from which I extract the following:—

“At the battle of Quebec, in 1760, while the British troops were retreating in great disorder, the General complained to a field officer in Fraser’s regiment of the bad behaviour of his corps. ‘Sir,’ said the officer with some warmth, ‘you did very wrong in forbidding the pipers to play this morning: nothing encourages the Highlanders so much in the day of battle; and even now they would be of some use.’ ‘Let them blow like the devil, then,’ replied the General, ‘if it will bring back the men.’ The pipers were then ordered to play a favourite martial air; and the Highlanders, the moment they heard the music, returned and formed with alacrity in the rear.—When the brave 92nd Highlanders took the French by surprise in the late Peninsular war, the pipers very appropriately struck up ‘Hey Johnny Cope, are ye wauking yet,’ which completely intimidated the enemy, while it inspired our gallant heroes with fresh courage to the charge, which, as usual, was crowned with the fruits of victory.”‡

We have another proof of the universally appreciated power of music in the fact that most uncivilized nations employ it in the cure of diseases. On this subject I shall offer a few remarks presently.

* Die deutschen Volkslieder mit ihren Singweisen gesammelt von Erk und Imer, Leipzig, 1813, Heft 6, No. 21.

† Some writers attribute this exclamation to Kotzebue; while Klopstock, on meeting Rouget de l’Isle in Hamburg, is said to have addressed the Frenchman with the words, “Sir, your hymn has mowed down 50,000 valiant Germans!”

‡ A Preceptor for the Highland Bagpipe, by an Amateur. Edinburgh, 1818.

The music of many foreign nations is apt to appear to us, on first acquaintance, unimpressive, strange, and, perhaps, even ridiculous; so that we find it difficult to understand how it can appeal to the heart at all. Many foreign nations experience the same difficulty with our music. An intelligent Chinese, having heard the missionary Amiot perform some music by Rameau and other French composers, hinted politely that it was sadly devoid of meaning and expression, while the music of his own country penetrated to the innermost soul.* However, the performance of a Burmese band, which is not very different from a Chinese, was greatly admired in Peking.†

It is therefore perhaps not surprising that our musicians should hitherto have almost totally ignored the music of most foreign nations, or have considered it unworthy of their notice. I may venture, however, to assert that the music of almost every nation has charms which we can appreciate if we enter into its spirit without prejudice; and I hope to show that the study of National music is especially advantageous to the musician for the following reasons:—the great variety of rhythm and modulation afford an inexhaustible source of suggestions useful to the student; while, from the deep and beautiful expression prevailing in many of the melodies, they may be regarded as excellent models in composition. The chief advantage consists, however, in the fact that National music, be it ever so artless and simple, is in most cases, what music in the first place always ought to be—a faithful expression of feelings. The reason of this is easily explained. The shepherd tending his flock, the soldier on the march, the fisherman mending his nets, the labourer in the cornfield, has no inducement to sing his favourite tune, unless his heart's emotions incite him to it. His musical effusions emanate therefore from the heart, or, in other words, they are psychologically true. The professional

* Mémoires concernant l'Histoire, etc., des Chinois. Paris, 1780. Tome vi. p. 3.

† *Vide* Journal of the Asiatic Society of Bengal; Vol. vi. p. 415.

musician, on the other hand, has many inducements to compose or perform music which he does not really feel. Thus, for instance, his skill in contriving clever combinations of different parts or voices, may easily lead the composer to create more from the head than from the heart; and the gratification derived from overcoming technical difficulties is apt to cause the performer sometimes to forget the chief object of music. How beneficial, then, to the musician, must be a familiarity with National music, in which truth of expression so predominates! No wonder that it found among our greatest composers its greatest admirers, and that even a Mozart could proclaim his willingness to sacrifice an elaborate composition of his own for the authorship of a certain National tune especially dear to him. It is therefore not surprising that our composers should occasionally have made use of National melodies, either by introducing them into their works, or by adopting their characteristics. Glinka, for instance, has written some compositions constructed almost entirely from Russian popular airs. Beethoven has introduced Russian tunes into his Quartets dedicated to Prince Rasumowsky. The aria "Il vecchiotto" in 'Il Barbiere' is founded upon a well-known Russian song, adopted by Rossini, it is said, in compliment to a Russian lady of his acquaintance. The theme of the Pastorale in Handel's 'Messiah' has been derived from the *Pifferari*, Italian peasants who perform during Christmas their pastoral tunes in the streets of Rome and Naples before the shrine of the Holy Virgin. Spanish *boleros* and *fundangos* have been often effectively introduced into operas.* In Boieldieu's 'La Dame blanche' we meet with several popular Scotch melodies.

* Spohr (Selbstbiographie, Cassel, 1860, vol. i. p. 133) relates that while he was residing at Gotha, he wrote a violin concerto, founded on Spanish melodies, which he happened to hear from a Spanish soldier, who was quartered in his house. And Carl Maria von Weber, we are told by his son, adopted several of the charming melodies occurring in his 'Preciosa,' from some Spanish soldiers sojourning in Gotha, to whose vocal performances he used to listen with delight. See C. M. von Weber, ein Lebensbild, von M. M. von Weber. Leipzig, 1864. Vol. i. p. 200, 382, and vol. ii. p. 238.

The subject of the *Scherzo* in Mendelssohn's A minor Symphony emanates from the same source. Gluck adopted in his ballet 'Don Juan' a well-known Spanish fandango, which was afterwards made use of by Mozart in his 'Le Nozze di Figaro,' at the end of the third act. The serenade in Mozart's 'Don Giovanni' is evidently the offspring of an Italian popular air *Ma vedi mo che guajo*. Weber, in his 'Oberon,' has introduced in the Finale of the first act, an Arabian melody, brought from the East by the traveller Niebuhr; and, in the Finale of the third act, a Turkish dance-tune, previously published in Laborde's 'Essai sur la Musique.' In 'Der Freischütz' Weber has, especially in the bridesmaids' and hunting choruses, rendered the characteristics of German popular songs so happily, that these pieces are very generally believed to be adoptions of genuine National tunes. There is, however, no evidence for the opinion that they are not Weber's own invention.* The same applies to the *Tarantella* in Auber's 'Masaniello,' in which the form and character of the peculiar tune has been so faithfully exhibited, that it was generally believed to have been borrowed by Auber from the Italian peasantry, until, in a published letter, he expressly declared himself its author.† Gluck has composed several airs in the form and

* In this opera only the Peasants' March, so far as I am aware, has been borrowed. This quaintly-old-fashioned tune is still occasionally met with among the country people in the vicinity of Prague. Ambros has published the original melody as he heard it there played in his childhood about fifty years ago. See *Culturhistorische Bilder aus dem Musikleben der Gegenwart*, Leipzig, 1860, p. 47.

† He writes, "Quoique ce soit par erreur que les journaux d'Allemagne aient répandu, que les barcarolles de la 'Muette de Portici' n'étoient pas de moi, j'aurois cependant gardé le silence à ce sujet, bien que je me trouve trop peu riche de mon propre fond, pour qu'on puisse me dérober sans inconvénient une portion quelconque de ce, qui m'a acquis l'indulgence du public; mais je dois défendre les intérêts de l'éditeur de cet opéra, dont on attaque ainsi la propriété. Je déclare donc, que dans aucun de mes ouvrages je n'ai intercalé d'airs nationaux, et que tous les motifs de chant et de danse, de la 'Muette de Portici,' sont entièrement de ma composition. Veuillez, Monsieur, me rendre le service de donner à cette déclaration la publicité convenable, et me croire votre, etc. Auber; Paris, 30 Mars, 1829." *Vide Allgemeine musikalische Zeitung*, Jahrgang xxxi., p. 342.

spirit of German National songs. Such, for instance, are the little charming air of Clytemnestra, "Que j'aime à voir ces hommages," in 'Iphigenia in Aulis;' that of the Naiad "Ou s'étonneroit moins," in 'Armida;' that of Orpheus commencing "Du die ich heiss geliebt," &c. The subject of the famous *ballet* in F major, in 'Armida,' Act IV., is said to be a popular tune in Southern Germany, and was more probably adopted by Gluck from the people, than *vice versá*. Born in a village in Bavaria, and passing his boyhood among German peasants of western Bohemia, where his father held a situation as forester, Gluck's natural susceptibility for music must have found an early and healthy stimulus in the vigorous and impressive songs of those villagers, so renowned for their talent and love for this art. We are told that as a boy he for some time earned his livelihood by wandering from village to village, playing upon the violoncello and singing.* Nothing is more likely than that he entertained the people with those popular melodies which they could best appreciate, and which they especially cherished. Unfortunately we know but little respecting the initiatory musical education of most of our great composers; otherwise we should have ample evidence that it has generally exercised great influence on the development of their individual style. Gluck's early familiarity with national songs, which, besides their intrinsic value, must, in his later years, have possessed for him an additional charm as being associated with the days of his childhood, may have especially led him to aim at that psychological truth and unadorned beautiful expression by which his compositions are so pre-eminently distinguished.

The musical student may, I need scarcely add, derive great advantage from investigating compositions of our great masters in which national tunes have been adopted as subjects, in order to ascertain how they have been worked out.

Moreover, the study of National music is useful also in a historical point of view, because it shows us the art of music

* 'Ritter von Gluck, dessen und Leben und Wirken,' von A. Schmid; Leipzig, 1854, p. 22.

in its different stages of progress in various countries. Besides, national songs are not unfrequently connected with remarkable national events, by which they were called forth, or which they promoted.

Again, I hope to be able to show that an accurate knowledge of national music may be of great use in ethnological inquiries, as giving us an insight into the inward man, and displaying the character and temperament of different races, and the degree of affinity between the different human families. I shall point out in the course of this work the kind of musical information which, in my opinion, would be required for this purpose. While the musician has to consider chiefly how far national music may be useful to him æsthetically, the ethnologist must ascertain how far it may aid him in determining the relations of the different varieties of mankind to each other. Several questions, therefore, which are of great moment to the musician, concern the ethnologist but little, while, on the other hand, some are of importance to the latter which the musician may well dispense with.

It may be considered as one of the distinctive characteristics of national tunes that their composers are but seldom known. The attempts of celebrated musicians to invest a tune with universal and permanent popularity, have been successful in a few instances only.* In several countries we find some kind of bards or minstrels from whom many of the melodies emanate. However, the people collectively may not improperly be considered as the actual composer of its national tunes. A short melody extemporized in a moment of extraordinary emotion, by some one musically gifted, is, if impressive, soon taken up by others, further diffused, and

* Freiherr von Ditfurth (*Fränkische Volkslieder*, Leipzig, 1855) gives some popular German songs, the authors of which were living when he published his collection. One of them was a woman engaged in the humble occupation of tending geese; another was a village blacksmith. Villemarqué (*Chants populaires de la Bretagne*; Paris, 1846) gives two charming popular songs of Brittany, which are known to have been made by two peasant girls, who were still living when Villemarqué wrote the words down.

thus traditionally preserved. In the course of time it generally undergoes some remarkable modifications; it, so to say, undergoes a process of composition, until it has attained those conditions which insure it a general favourable acceptance by the nation to whom it appertains.* These modifications are generally improvements, because the taste of the people collectively is usually healthy and judicious. Alterations, therefore, which contribute to the expression and beauty of the music, have generally the greater chance of being adopted and promulgated. In the following example some modifications are shown which have occurred in the lapse of a century.

‘GOD SAVE THE KING.’

About the year 1740.

God save our lord, the king! Long live our no - ble king,

The same at the present day.

God save our no - ble queen! Long live our gracious queen,

God save the king. Send him vic - to - ri - ous, Hap - py and

God save the queen. Send her vic - to - ri - ous, Hap - py and

glo - ri - ous, Long to reign o - ver us, God save the king.

glo - ri - ous, Long to reign o - ver us, God save the queen.

* This fully explains what W. Grimm (*Altdänische Heldenlieder*, Heidelberg, 1811, p. 541) means in laconically saying, “Ein Volkslied dichtet sich selbst” (*a national song composes itself*).

The above is the oldest reading of 'God save the King' hitherto discovered. It would probably have been more different from the present one, had the tune been transmitted from generation to generation by oral tradition only, like most national airs, and not also through the medium of notation. Although we possess no satisfactory evidence of its having been in existence before the reign of George II.,* there are several tunes known of an earlier date, in some degree resembling it; each of which, on being discovered in some old collection of airs, has been declared to be the original tune from which the present 'God save the Queen' must have been developed. The most remarkable of these are the following :--

'FRANKLIN IS FLED AWAY.' (Anno 1669.)



A TUNE

Composed by PURCELL (born 1658, died 1695).



* R. Clark's evidence in proof of the same tune being known in the year 1676, (An Account of the National Anthem, 1822, p. 57) has been found to be unreliable (Popular Music of the Olden Time, p. 696.)

A CHRISTMAS CAROL.

(Anno 1611.)



"AYRE"

Composed by Dr. BULL (born 1563, died 1622).



The earliest collections in which these tunes have been found are, according to Mr. Chappell, the following:— 'Franklin is fled away' is contained in *Apollo's Banquet for the Treble Violin*, 1669; Purcell's tune forms part of *A Choice Collection of Lessons for the Harpsichord or Spinet*, composed by the late Mr. Henry Purcell, 1696; the Christmas Carol is contained in *Melismata: Musically Phancies fitting the Court, Citie, and Countrey Humours*, edited by Ravenscroft, 1611; and Bull's *ayre* has been discovered in an old manuscript containing Bull's compositions, and dated 1619. With none of these melodies, however, have the words of 'God save the King,' or similar words, been found. Bull's tune certainly bears a remarkable resemblance with the present 'God save the Queen,' agreeing with it in the rather unusual rhythmical construction of six bars in the first part, and eight in the second. But its notation in the manuscript is said to exhibit traces of having been somewhat tampered with by a modern

hand, and it appears probable that some unjustifiable alterations have rendered the resemblance more striking than it originally was. However this may be, the rhythmical phrase of the first two bars of the National Anthem is by no means peculiar, and may very likely have suggested itself to different composers independently. It needs only to be repeated with different intervals of the scale to result in a tune bearing a certain resemblance in form with the National Anthem. This may explain how it happens that we meet with a few similar old melodies in other nations besides the English. For instance, the Swedish song "En gång i bredd med mig" (*Walds Srenska Folksänger, Folkdansar, och Folk-lekar, utgifna af Ahlström och Bomau*) is very much like the Carol given page 15.

SWEDISH SONG—"EN GÅNG I BREDD MED MIG."



And the old Danish tune 'Kong Regners Vise,' contained in *Udvalgte Danske Viser fra Middelalderen udgivne af Nyerup og Rahbek*, might claim, as far as its rhythmical construction is concerned, a relationship with 'God save the King' with the same right as Bull's *ayre*.

OLD SCANDINAVIAN TUNE CALLED 'KONG REGNERS VISE.'



There appears to be, however, some probability that the National Anthem is an offspring of the once famous air 'Vive le Roy,' which, in fact, may be considered the predecessor of the Anthem, because it was the favourite national song in honour of Charles I. and his successors of the House of Stuart.

'VIVE LE ROY.'



What tho' the zea - lots pull down the pre - lates, Push at the
Shall we then ne - ver Once more en - dea - vour, And strive to
pul - pit and kick at the crown, Shall not the Round - head
purchase our an - cient re - nown? Then we'll be mer - ry, drink
soon be con - founded? Sa, sa, sa, say, boys, Ha, ha, ha,
cla - ret and sher - ry, Then we will sing, boys, God bless the
ha, boys, Then we'll re - turn with tri - umph and joy.
King, boys, Cast up your caps and cry *Vive le Roy.*

In Mr. Chappell's 'Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England,' from which I have transcribed the song, it is called the 'God save the King' of Charles I., of Charles II., and James II.; and we are told, "Among Mr. Halliwell's Collection of Ballads is 'England's Honour and London's Glory, with the manner of proclaiming Charles the Second King of England, this eighth of May, 1660, by the Honourable the two Houses of Parliament, Lord Generall Monk, the Lord Mayor, Aldermen, and Common Counsell of the City. The tune is 'Vive le Roy.' It begins—

Come hither, friends, and listen unto me
And hear what shall now related be;

and the burden is—

Then let us sing, boyes, God save the king, boyes,
Drink a good health, and sing *Vive le Roy.*' "

This tune must have been familiar to every one, and

especially to Purcell and other composers of the seventeenth century; and nothing appears more probable than that they should have been influenced by it, though perhaps without being aware of it, in composing the tunes which are of similar character and form. The difference in the number of bars between 'Vive le Roy' and 'God save the King' is by no means incompatible with the conjecture that the latter may have been derived from the former, since we are not without evidences of national tunes having undergone alterations similar to those which would be required to transform the older of the melodies in question into the most modern one.

In the following German Drinking-song the natural emphasis laid upon the word *fröhlich* ("with joy") when the tune is sung on convivial occasions, has led, in one bar, to the prolongation of $\frac{2}{4}$ time to $\frac{3}{4}$, now universally adopted.

RHEINWEINLIED.

*As sung in the year 1776.**

Be - kränzt mit Laub den lie - ben vol - len Be - cher, und
trinkt ihn fröh - lich leer, und trinkt ihn fröh - lich leer! In ganz Eu -
ro - pi - a, ihr Herren Zecher, ist solch ein Wein nicht mehr, ist solch ein
Wein nicht mehr!

The same as sung at the present day.

Be - kränzt mit Laub den lie - ben vol - len Be - cher, und
trinkt ihn fröh - lich leer, und trinkt ihn fröh - lich leer! In

* Vide 'Lieder und Weisen vergangener Jahrhunderte,' herausgegeben von Becker; Leipzig, 1853.

ganz Eu - ro - pi - a, ihr Herren Ze - cher, ist solch ein Wein nicht
 mehr, ist solch ein Wein nicht mehr! ist solch ein Wein nicht
 mehr, ist solch ein Wein nicht mehr!

The increased vigour infused into the above song by the unpremeditated introduction of one bar in $\frac{3}{4}$ time, besides some other alterations less conspicuous, is too evident to require further comment.

In the German National Song, 'Prince Eugenius,' we have a curious instance of an almost total rhythmical transformation having occurred in the course of about a century and a half. The song in question, which is very popular even at the present time, contains a relation of the military exploits of Prince Eugene against the Turks before Belgrade, (Anno 1717,) and is said to have been made—the music as well as the words—by a common soldier, who served under that prince. Whoever may have been its original composer, we know at least with certainty that the song was in existence about two years after the event which it records; but it was sung in $\frac{3}{4}$ time as shown in the upper staff of the following notation, while at the present day it is universally sung as given in the under staff.

PRINCE EUGENIUS.

As sung in the beginning of the eighteenth century.

Prinz Eu - ge - ni - us der e - dle Rit - ter wollt dem Kai - ser wie - drum

As sung at the present day.

lie - fern Stadt und Festung Bel - ge - rad, Er liess schlagen ei - nen

Brucken dass man kunnt hin - ü - ber rucken mit dr Armee wol für die Stadt.

It will be seen that by this change words and music have become more closely allied, and that the melody has gained in fluency and expressive power. I take this opportunity to express my regret that I cannot afford space for the insertion of all the verses belonging to a song. They are generally very characteristic, and an acquaintance with them undoubtedly also facilitates the proper appreciation of the music, to which they are wedded. Nevertheless, as there are often many verses to a tune, and as they are of secondary importance in inquiries like the present, I feel compelled to omit them.

Mixed times occur not unfrequently in national music, indeed, even in dance tunes, as I shall soon have an opportunity to show. We should meet with them oftener than we do in the published collections of national melodies, if now and then a tune had not been slightly altered for the purpose of rectifying supposed inaccuracies in the performance from which it was first committed to paper. In fact, such combinations of different times appear usually so strange and unaccountable to musicians unacquainted with the peculiar rhythmical effects originating from them, that it is not very surprising they should be induced to obliterate them. Our great composers, however, understood how to make admirable use of similar rhythmical combinations, of which we have instances in the *Scherzo* of Beethoven's *Sinfonia eroica*, in that of his ninth *Symphony*, &c.

Another fact bearing upon the present inquiry must not be left unnoticed. We frequently find the same melody in different districts of a country slightly modified. Such modifications have hitherto been almost entirely disregarded by collectors, or have been treated as corruptions which ought to be rejected. This is, however, scarcely the proper light in which they should be viewed. They may rather be likened to the dialects and idioms of a language prevalent in some districts of a country.*

In our next example will be seen what may be called three different readings of the very popular German song, 'Feinsliebchen;' the first of them, obtained in the kingdom of Hanover, is the one most universally adopted in Germany, the second is from the province of Silesia in Prussia, and the third from Bavaria.

FEINSLIEBCHEN.

As sung in Hanover.

Ich ha - be mein Feins - lieb - chen, ich ha - be mein Feins -
 lieb - chen so lange nicht ge - schn, so lange nicht ge - schn.

* Bunting, in the preface to his *Ancient Music of Ireland* (Dublin, 1840) asserts that the Irish tunes have remained unchanged during centuries. He says: "The words of the popular songs of every country vary according to the several provinces and districts in which they are sung, as, for example, to the popular air of *Aileen-a-Roon*, we here find as many different sets of words as there are counties in one of our provinces. But the case is totally different with music. A strain of music once impressed on the popular ear never varies." The inaccuracy of this statement is so evident as scarcely to require refutation. Moreover, it has already been exposed by Dr. Petrie, who, in the preface to his *Ancient Music of Ireland* (Dublin, 1855) observes: "I shall only state here, as the result of my own experience as a collector of our melodies, that I rarely, if ever, obtained two settings of an unpublished air that were strictly the same; though in some instances I have gotten as many as fifty notations of the one melody."

As sung in Silesia.

Ich ha - be mein Feins - lieb - chen, ich ha - be mein Feins-
 lieb - chen so lange nicht ge - sehn, so lange nicht ge - sehn.

The musical notation consists of two staves in 3/4 time, G major. The melody is characterized by frequent eighth-note patterns and a mix of eighth and sixteenth notes. The lyrics are written below the notes.

As sung in Bavaria.

Ich ha - be mein Feins - lie - bi - chen, ich ha - be mein Feins-
 lie - bi - chen schon lange nicht ge - sehn, schon lange nicht ge - sehn.

The musical notation consists of two staves in 3/4 time, G major. The melody is characterized by frequent eighth-note patterns and a mix of eighth and sixteenth notes. The lyrics are written below the notes.

Such modifications are not arbitrary, but are the natural result of the peculiar temperament of the people, which, especially in large countries, is sometimes remarkably diverse in different provinces. It is from the latter cause that there exists sometimes in one province or other of a country a predilection for certain successions of intervals, rhythmical effects, embellishments, &c., which are more or less instilled into the adopted melody; hence those modifications.

In the following song, 'Müllers Töchterlein,' we have an instance of a melody varied in an unusual degree in two different districts of Germany; but here also the diverse readings are each remarkably expressive of the peculiar character of the people to whom they appertain.

MÜLLERS TÖCHTERLEIN.

From Silesia.

Meister Müller, thut mal sehen was in sei - ner Mühle ist ge-

The musical notation consists of one staff in common time, G major. The melody is characterized by frequent eighth-note patterns and a mix of eighth and sixteenth notes.

From the Odenwald.

The musical notation consists of one staff in common time, G major. The melody is characterized by frequent eighth-note patterns and a mix of eighth and sixteenth notes.

sche-hen; denn das Rad das bleibt ganz stil - le stehn, als wenn es
wollt zu Grun - de gehn.

I have compared the National Music with the language of a country. National songs might, however, in many respects, be more aptly likened to the wild flowers indigenous to a country, which thrive unaided by art, and naturally undergo slight modifications from the soil and situation in which by chance they may be placed :—

“Flowers . . . which not nice art
In beds and curious knots, but nature boon
Pour'd forth profuse on hill, and dale, and plain.”

MILTON.

The points to which, in studying national music, we have especially to direct our attention, are : the musical scales ; the construction of the tunes ; the psychological character of the music ; the various musical performances and musical instruments ; the combination of music with its sister arts, poetry and dancing ; the occasions of its employment ; the antiquity of the popular tunes ; the degree of affinity between the music of different nations or tribes. I purpose now to consider each of these points briefly, and I may mention here that it is for the sake of brevity only, and not for want of examples, that I offer but one or two with each argument, except where more are absolutely necessary.

CHAPTER II.

ON THE MUSICAL SCALES OF DIFFERENT NATIONS.

THE musical scale varies in different nations, having in some instances more intervals than ours, in others fewer; in others again, one or more intervals in relation to the *tonic* different from those of our system.

Before we proceed to examine the musical scales of foreign nations, it will be advisable to recall to mind the following facts.

We employ at present four different scales: viz., the chromatic scale; the major scale; the minor scale with the minor sixth; and the minor scale with the major sixth.* The last of these has in descending usually the minor sixth as well as the minor seventh.

CHROMATIC SCALE.



MAJOR SCALE.



MINOR SCALE WITH THE MINOR SIXTH.



MINOR SCALE WITH THE MAJOR SIXTH.



* *Theoretically* we recognise only one minor scale, that with the minor sixth; but *practically* we have two, as given above.

It must also be remembered that a *semitone* is called *small* when it consists of a *superfluous prime*, as C—C \sharp , A \flat —A \natural ; and that it is called *large* when it consists of a *minor second*, as C—D \flat , F \sharp —G. The chromatic scale is therefore a series of large and small semitones. The major and minor scales (which are called *diatonic scales*) consist of *whole tones* and *large semitones*—except the minor scale with the minor sixth, in which occurs an interval of a *superfluous second*, indicated in the above example by a bracket. The smallest step which we use in our scales is therefore that of a small semitone, and the largest that of a superfluous second.

These scales appear to us the most natural, because we are accustomed to them. We know, however, that ancient nations—as, for instance, the Greeks—used other scales, which, undoubtedly, were regarded by them as natural as ours appear to us. The same remark applies to many foreign nations of the present time.

Not every nation possesses a complete scale, *i.e.*, a scale extending to the octave. The tunes of savage nations are frequently in the small compass of but five or six consecutive notes. The old *Runo*-songs of the Finns extend only from the *tonic* to the *fifth*, and there are even national tunes which do not extend beyond the compass of a *third*.

If we may place reliance on the correctness of the notation transmitted to us by travellers, there appears to be no doubt that even in the music of some nations in the lowest stage of development distinct traces of the diatonic scale are to be found. The Esquimaux' song (p. 26), for instance, which, Captain Parry informs us, was repeatedly heard by him and carefully noted down, is evidently founded upon the diatonic scale, with the introduction of a chromatic interval twice in the last two bars. Captain Parry remarks that, "the termination, which is abrupt and fanciful, is usually accompanied by a peculiar motion of the head, and an expression of archness in the countenance which cannot be described by words."* Such additional information,

* Journal of a Second Voyage for the Discovery of a North-West Passage from the Atlantic to the Pacific, by Captain W. E. Parry, London, 1824, p. 531.

unimportant as it may appear, greatly facilitates in many instances the due appreciation of the music ; and if we were acquainted with the words of the song in question, we should probably find in them the reason for its odd termination and the significant gestures of the singers.

ESQUIMAUX' SONG.



In the following song of the natives of New South Wales we have a succession of diatonic intervals in descending. Edward Jones states that this air “ was written down from the singing of Benclong and Yamroweny, the two chiefs who were brought to England, some years ago, from Botany Bay, by Governor Phillips. The subject of their song is in praise of their lovers ; and when they sang, it seemed indispensable to them to have two sticks, one in each hand, to beat time with the tune ; one end of the left-hand stick rested on the ground, while the other in the right hand was used to beat against it, according to the time of the notes.”*

A SONG OF THE NATIVES OF NEW SOUTH WALES, AUSTRALIA.

Bar-ra-bu-la bar-ra-ma mangi-nè wey en - gu-na, bar-ra - bu-la

bar - ra-ma mangi-nè wey en - gu-na, bar-ra - bu-la bar-ra-ma

* Musical Curiosities, by Edward Jones, London, 1811, p. 15.

mangi-nè wey en - gu-na, bar-ra-bu-la bar-ra-ma mangi-nè wey en-

gu-na, bar-ra-bu-la bar-ra-ma mangi-nè wey en - gu-na.

It is, however, not improbable that there existed originally in this song, as also in the preceding one of the Esquimaux, some deviations from our diatonic scale which escaped the notice of the gentlemen who committed the music to paper. It is true that with some uncivilized nations the ear is so little cultivated that the intervals are very rudely and indistinctly intoned; but others possess, according to the accounts of travellers, a discernment of intervals so acute as to surpass our own.

Councillor Tilesius informs us that the natives of Nukahiva (the principal island of the Marquesas Archipelago) distinctly intone demi-semitones (*quarter-tones*) in their vocal performances. These savages are cannibals, or at least they were at the beginning of the present century when Tilesius visited them, during a voyage round the world under the Russian commander Krusenstern. The natives of Nukahiva used to be at that time frequently at war with the natives of the neighbouring island of St. Christina. The song which Tilesius heard during a whole night performed with *solo* and *chorus*, and with the rhythmical accompaniment of drums and clapping of hands, referred to those strifes, and was in fact a kind of dramatic representation of their exploits. It commences with the return of the warriors from battle. It is night. One of the savages sees in the distance a fire rising; he asks "Where is the fire?" The chorus answers, "Upon Tauhuata Montanioh (St. Christina), with our enemies! they are roasting our slain brothers!" This incites them to revenge, and the subsequent part of the song contains some detailed accounts of the preparation for a feast upon some unhappy captive taken in battle, too repulsive to be dwelt upon. Some redeeming

features are, however, exhibited in the exclamations—"His parents cry; his sister cries!" showing that even these savages are not entirely without a spark of compassion for the surviving relations of those whom they are devouring. The momentary emotion of sympathy is, however, instantly suppressed by a calculation: "First day; second day!" &c., in which the singers dwell with complacency upon the length of time during which the solemnization of victory and the feasting upon their victims is likely to last.

Respecting the signs employed in the notation of this song, it must be observed that $\frac{1}{4}\sharp$ is meant to raise a note a quarter-tone; $\frac{1}{2}\sharp$ raises it a semitone, as does our single sharp; $\frac{3}{4}\sharp$ raises it three quarter-tones. The same with flats: $\frac{1}{4}\flat$ is meant to lower a note a quarter-tone; and so on.

The sign \equiv is used to indicate that the voice is to glide from one interval to another, much as when the finger is drawn over a violin string to a certain distance. Such a drawl by which two intervals are connected, without the intermediate intervals being distinctly discernible, is no rare occurrence in the vocal performances of some other barbarous nations besides the natives of Nukahiva.

CANNIBAL SONG OF THE MARQUESAS ISLANDERS.

SOLO. $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{4}$ CHORUS.

Ja-te a man o - oh I-ta hu-a-ta..

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ SOLO. $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{4}$

. . . auck Ta ma - hu ma - eh

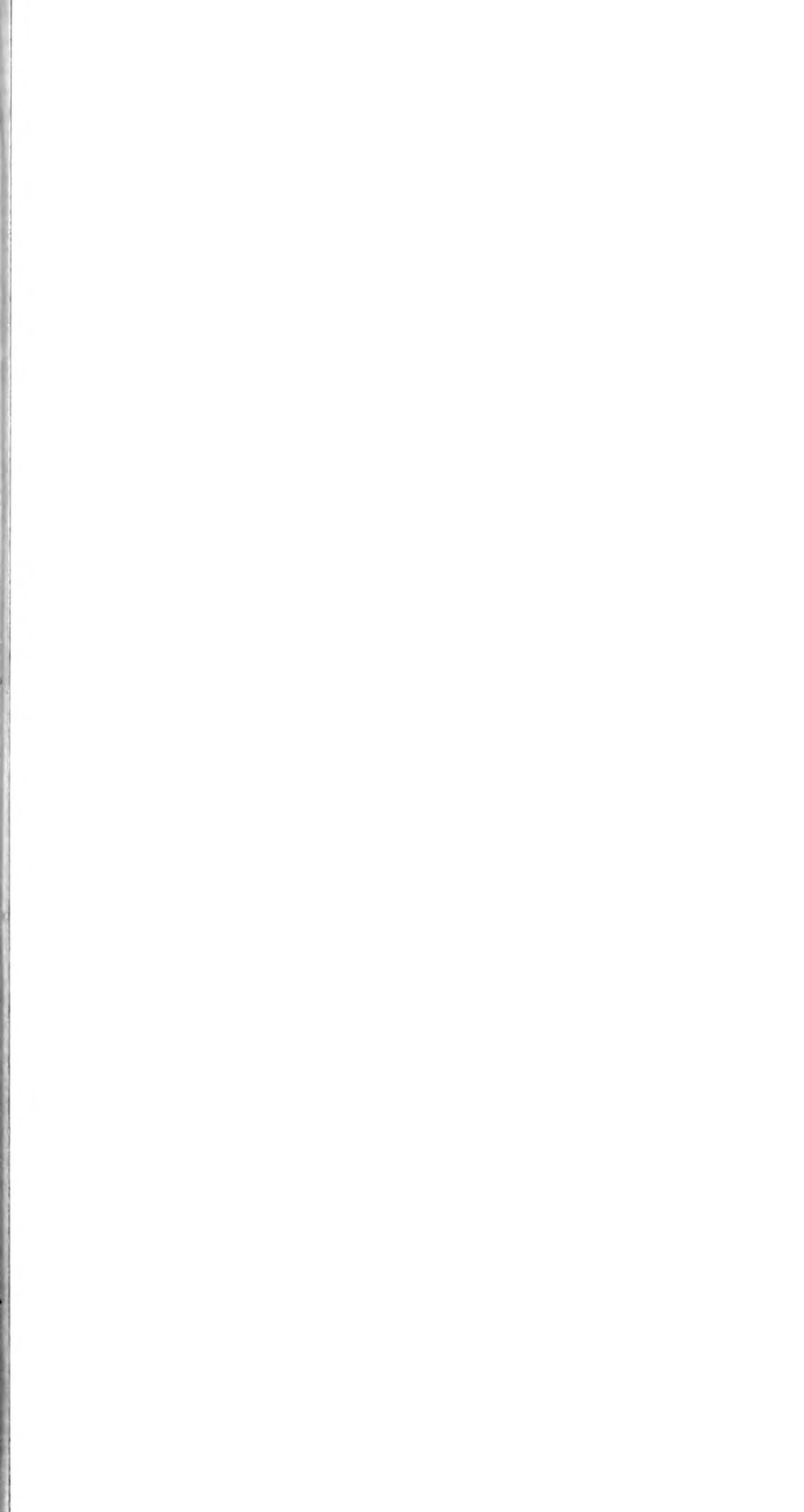
CHORUS. $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ SOLO. $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

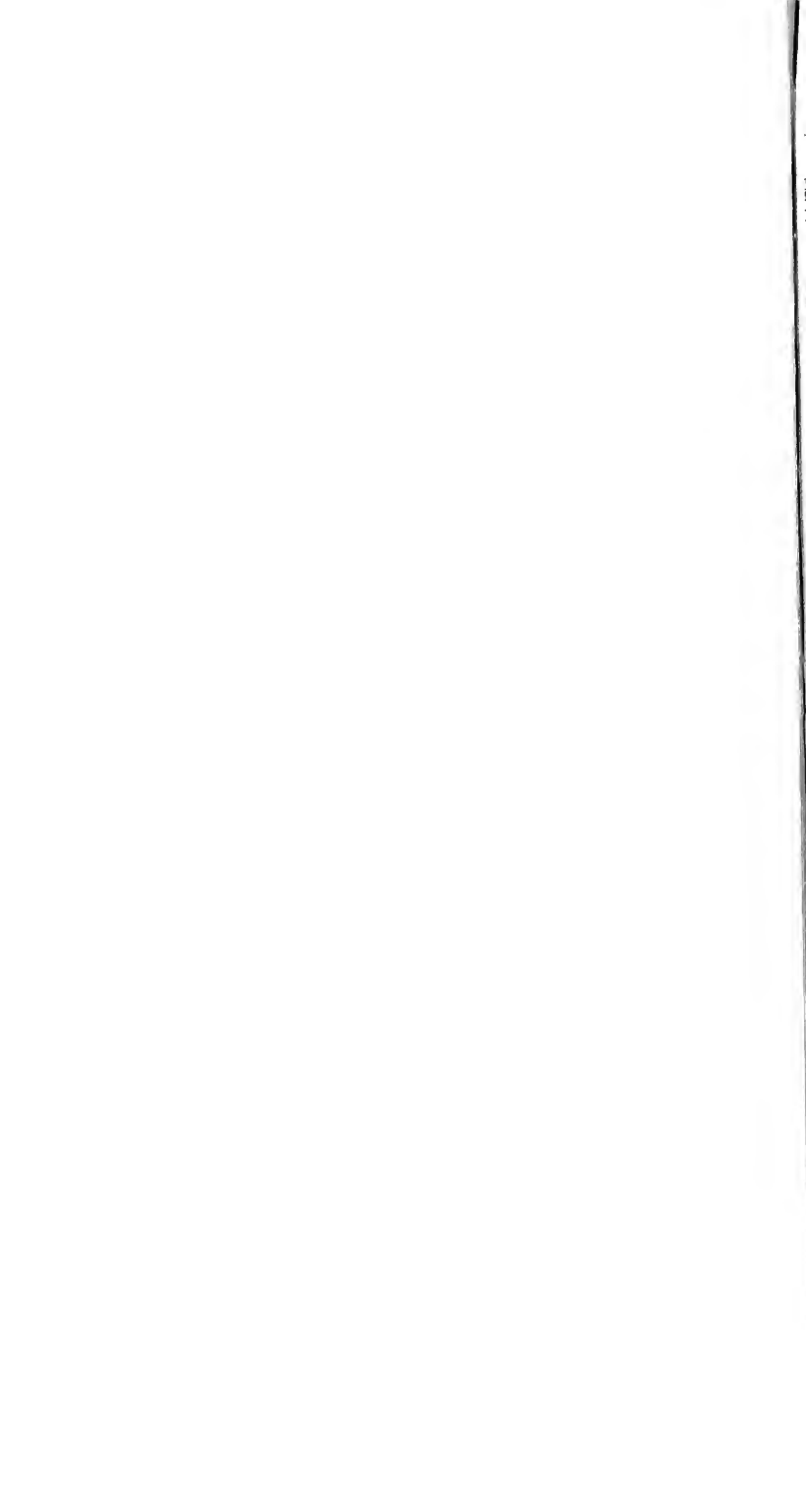
Tau-i na - ta hoh. Ja - te hau - o - eh.

CHORUS (*in unison and octaves*).

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{4}$

Ta - ui hu - mah eh Tau - i nah na - eh





e - na - ta - e - eh; ti mah hoh - uh ma - te ma - te
eh i - tue tu - i eh ti - ti he - i - eh ma - te mo - i eh
a - ta hi - eh a - wu - ha - oh a - tu he - eh
a - ho - oh a - hi - ma - eh, a - ho - no - eh, a - hi tu - e,
a - wa - hu - e, a - hi - wa - oh, wha - pi - ni eh
a - oh - i.

The performance of such a song, in a slow movement, by several hundred savage warriors with their wives and children, singing in unison and octaves, dancing around a large fire, or lying on the ground and gnawing human bones, must indeed be frightful. Tilesius says it almost drove him to desperation, and made him feel as if he heard his own funeral dirge.*

The New Zealanders, or Maories (who, by-the-by are likewise addicted to cannibalism, with the exception, of course, of those who have come under the influence of European civilization and Christianity), appear, from Mr. Davies' account, to be gifted with a remarkably fine ear for distinguishing quarter-tones. Mr. Davies has written a small

* Allgemeine musikalische Zeitung, Leipzig, 1805, p. 265. I cannot be answerable for the correctness of the words of this song; I have copied them carefully, as I found them.

essay, the purport of which is to prove that the succession of intervals employed by the Maories bears a close resemblance to the *enharmonic genus* of the ancient Greeks, which consisted of a succession of a quarter-tone, another quarter-tone, and a major third. As he tells us that he has studied the subject for more than twenty years; that he has carefully written down the Maori songs, with the assistance of a graduated monochord, and that, when he sang them from his notation, they were recognised and approved of by competent judges; and further that the Maories themselves said they should soon make a singer of him, his information must be considered especially trustworthy and interesting. Nevertheless, our confidence in the correctness of his notation of the songs, two of which I shall insert here, cannot be implicit, since he says, "I must also, in justice to myself, add, that the singer did not always repeat the musical phrase with precisely the same modulation, though, without a very severe test, this would not have been discernible, nor then to many ears; the general effect being to an European ear very monotonous."*

Mr. Davies has employed various signs of his own invention to distinguish the different intervals; but I shall here use instead of them those which I have adopted in the previous song, as being more simple and more easily understood.

‘WHAKARONGO.’—AIR OF THE NEW ZEALANDERS.

SOLO.

The solo part is written on a single treble clef staff. It begins with a common time signature (C) and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are: Wha-ka-ron-go ke-te-tar-e tangi ha-er e-a-na-a.

CHORUS.

The chorus part is written on a single treble clef staff. It begins with a common time signature (C) and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are: Whaka-ri-ki-ri-ki ai-te-rai-kei te Hu-mh-i, To-hu-ai-o.

* Polynesian Mythology of the New Zealand Race, by Sir George Grey. London, 1855, Appendix, p. 326.

mai-no-hou-e The He-ro-a na-ah-au-ra te-ki-ki-ni
i-mau-ka ai au.

Mr. Davies states that he has avoided as much as possible employing in his notation of the songs the three-quarter sharps and flats, because "it is evident to the musician that *d* three-quarters sharp is equal to *e* quarter flat, at least sufficiently near in practice." This appears plausible enough; nevertheless, it would have been less confusing if he had more strictly adhered to the rules of musical orthography. No musician would think of writing $G\flat$ instead of $F\sharp$ in the scale of G major, although the intervals are in sound alike. It is therefore for the sake of correctness and clearness that I have permitted myself some deviations from Mr. Davies' manner of notation.

'HE WAIATA AROHA.' OR, 'THE BRIDE'S COMPLAINT.'—AIR OF
THE NEW ZEALANDERS.

Te-ra-te pu-ko-hu mau to-nu mai Pu-ke-hi-na
Ko-te-a-ra to-nu-i-a i-ha-e-re ar-ta-ku
to-re-re. Ta-hu-ri-mai ki-mu-ri-ra ki-a-rin-gia
a-tu-hewai ke-i-a-ku-kamo. E-hara-i-a-an na-na-ra-wai
Tu-a-ta hi; Nawra-wai tna-pe-ka ke-te-i-ti Ta-hau.

No-rei-ra-te nga-kau iwaha-hawar Rangi-ar; He-ko-no-hi
 a-ro-ha no-ku-ki A-ko-e-ra . . .

Our diatonic scale, the reader is most likely aware, is by many theorists considered as strictly founded upon nature, because the intervals of which it consists may be derived from the so-called *harmonics* of a vibrating string, or from the natural series of sounds which are obtained by blowing into a horn or trumpet. This is, however, only the case with the major scale, since we have not the minor third of the tonic as one of the *harmonics*. And indeed, it is only partially the case even with the major scale, because several intervals of the *harmonics* deviate in pitch from those employed in our scale. It is unnecessary to enlarge upon this question here, as the reader may easily refer to some theoretical work for information.

The composer Spohr, while sojourning among the peasantry in Switzerland, observed that the people sang, as a rule, the interval of the *third* slightly higher, that of the *fourth* still higher, and that of the *minor seventh* considerably lower than in our diatonic scale; in short, exactly as these intervals are produced from the tube of a brass instrument when their pitch is not modified by inserting the hand into the large aperture at the end, called the *bell*. Spohr concludes thence that this intonation is the most natural to the human ear, when it has not been from childhood upwards accustomed to the *tempered* tone-system; and that to these children of nature our scale must appear as incorrect and unsatisfactory as theirs appears to us.*

* As Spohr's observations may be considered especially reliable, I shall transcribe his own words: "Der Knecht aus unserm Hause, und einige Mägde aus der Nachbarschaft, die jeden Sonntag vor unserm Fenster ihre Sing-Akademie

According to Spohr's argument we might expect to meet with the same intervals in many, if not in most, uncivilized nations. But this is not borne out by facts; on the contrary, we continually find intervals at variance with those of the Swiss peasants. Herr Lichtenstein, evidently a man of musical knowledge as well as a careful observer, who lived for several years in South Africa, informs us that the Hottentots, whose performances on their national instrument, the *gorah*, he had frequent opportunity of hearing, produced always a *third* standing between our major and minor third; a *fifth* between our perfect and diminished fifth; and a *seventh* between our minor seventh and superfluous sixth. Moreover these intervals were not all in the same degree flat; the fifth being considerably more so than the third, was, in fact, almost identical with our *diminished fifth*. Although the third was but slightly flat, still it was sufficiently so to leave Herr Lichtenstein for some time in doubt whether the music was in major or in minor. He adds that Hottentots invariably adhered to these intervals in their songs.*

Some or other similar deviations exist probably in the music of nations where they have not been noticed by travellers, or have been put down as accidental imperfections in the performance. There is also a difficulty in writing them down correctly in our notation, and new especial signs are sometimes required for this purpose. Of this we have had already some instances in the Marquesas and New Zealand songs.

The Hungarians frequently employ the minor scale with the minor sixth, in which, as has been already pointed out, a step of a *superfluous second* occurs. Besides, they not unfre-

halten, intoniren in ihren Liedern ganz so wie ein Blechinstrument die Töne gibt wenn die stopfende Hand nicht nachhilft, nämlich die Terze ein wenig zu hoch, die Quarte noch höher, und die kleine Septime bedeutend zu tief. Es ergibt sich daraus dass diese Intonation dem menschlichen Ohr natürlich ist, wenn es nicht von Jugend auf an das temperirte Tonsystem gewöhnt ist. Diesen Natursängern würde unsere Tonleiter eben so falsch klingen wie uns die ihrige." Louis Spohr's Selbstbiographie. Vol. i., p. 257.

* Lichtenstein, Reisen im südlichen Afrika. Berlin, 1811. Vol ii., p. 380.

quently make use of the *superfluous fourth* in the minor scale, by which another step of a *superfluous second* is introduced.

SCALE WITH TWO STEPS OF A SUPERFLUOUS SECOND.



It must be remembered that the Magyars, who settled in Hungary about A.D. 900, form only about one-third of the whole population of that country. Their music differs, however, greatly from that of the Germans and of the Slavonic nations; and as they are the dominant race in Hungary, we may fitly consider the music of the Magyars as the Hungarian national music. In the celebrated Rákóczy March, which holds a place in the heart of the Magyar similar to that of the Marseillaise with the Frenchman, there occurs the following passage, which, it will be seen, is strictly founded upon the scale just referred to.



The beautiful Hungarian song which follows will give the reader some idea of the plaintive and very impressive effect produced by the repeated introduction of the superfluous second.

HUNGARIAN AIR.

Andante.

The score consists of three staves. The top staff is the vocal line in treble clef, 2/4 time, with a key signature of one sharp (F#). The lyrics are: "Be - zá - rom már bú szi - ve - met, El - hagyom sze -
Sep - rik a pá - pa - i út - cát, Marsc - roz - nak". The middle and bottom staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in 2/4 time. Dynamics include *p* (piano) and *sfz* (sforzando). The key signature is one sharp (F#).

re - te - te - met, El kell hagynom im - már
a ka - to - nák, Ti - zen - hat esz - ten - dös

ked - ve - se - met, Vé - le e - gyütt min - de - ne - met.
bar - na kis lány, Me - gyen az - e ze - red u - tán

In the Danubian Principalities and in Turkey we also meet with a remarkable predilection for the *superfluous second*. In the music of the Wallachians, for instance, passages like the following are very common.

Moreover, in Wallachian music, the step of a *superfluous second* is not always strictly confined, as in the above example, to the same intervals of the scale,—*i.e.*, from the third to the fourth, and from the sixth to the seventh; but we even meet with it in descending from the second to the tonic, as will be seen in the following concluding bars of a Wallachian dance, taken from Mr. Wachmann's interesting collection of Melodies from Roumania.

Allegro vivo.

Musical score for "Allegro vivo." in 2/4 time. The score consists of two staves. The upper staff is in treble clef and contains a melody with several triplet markings (indicated by a '3' above the notes) and dynamic markings of *f* and *p*. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

Mr. Wachmann, for many years a resident Professor of Music in Bucharest, evidently a cautious and reliable collector, has succeeded in faithfully preserving in his pianoforte arrangements the characteristics as well as the beauties of the Wallachian music. I have therefore not permitted myself any alterations in the above arrangement, although, as it stands, it will appear harsh to an ear unaccustomed to the music of the Wallachians.

It might, perhaps, be conjectured that there must be a close resemblance between the music of the nations just under our notice, on account of the prevalence in common of the superfluous second. This is, however, by no means the case; indeed, one or other peculiarity may sometimes be found adopted by two nations whose popular tunes are in all other respects widely different. Thus, the employment of the *minor seventh* in place of the *major seventh* occurs in Wallachian music as well as in Scotch, although there can be scarcely a more decided difference in construction and character than that which actually exists in the music of these two nations.

HORA DANCE OF WALLACHIAN SOLDIERS.

Allegro orgoglioso.

Musical score for "HORA DANCE OF WALLACHIAN SOLDIERS." in 2/4 time. The score consists of two staves. The upper staff is in treble clef and contains a melody with triplet markings (indicated by a '3' above the notes) and dynamic markings of *p* and *f*. The lower staff is in bass clef and contains a bass line with chords and single notes, marked *Fibrato.* and *sfz p*. The key signature has two sharps (F# and C#).

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes, followed by a quarter note, and then a half note. The bass clef staff contains a bass line with a half note, followed by a quarter note, and then a half note. Dynamics include *p* and *sfz*.

Second system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes, followed by a quarter note, and then a half note. The bass clef staff contains a bass line with a half note, followed by a quarter note, and then a half note.

Third system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes, followed by a quarter note, and then a half note. The bass clef staff contains a bass line with a half note, followed by a quarter note, and then a half note. The instruction *con civetteria* is written above the treble staff. Dynamics include *sfz* and *f p*.

Fourth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes, followed by a quarter note, and then a half note. The bass clef staff contains a bass line with a half note, followed by a quarter note, and then a half note. Dynamics include *f p*.

Fifth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes, followed by a quarter note, and then a half note. The bass clef staff contains a bass line with a half note, followed by a quarter note, and then a half note. Dynamics include *f p*.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. Dynamics markings *f* and *p* are present.

Second system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff continues the accompaniment with chords.

Third system of musical notation. The treble clef staff includes a triplet of eighth notes. The bass clef staff starts with a *sfz* marking and continues with chords.

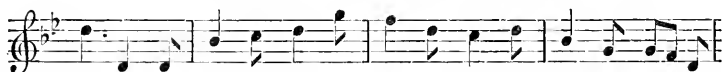
Fourth system of musical notation. The treble clef staff has a triplet of eighth notes. The bass clef staff concludes the piece with a final chord and a fermata.

In G. F. Graham's interesting edition of 'The Songs of Scotland' may be seen several tunes in which the minor seventh instead of the major seventh is used. The editor, in his critical remarks on the songs, notices this peculiarity repeatedly, and maintains that it pre-eminently "agrees with the true old Scottish tonalities." The following Scotch melody with the minor seventh, is, we are told, common also to Ireland.

WHIA'LL BE KING BUT CHARLIE?

Con spirito.

The news frae Moi-dart cam' yestreen, Will soon gar* mo - ny



fer - lie; † For ships o' war ha'e just come in, And land - ed Roy - al



Charlie! Come through the hea-ther, a - round him ga-ther, Ye're



a' the wel-com-er ear - ly, A-round him cling wi' a' your kin, For



wha'll be king but Charlie? Come thro' the hea-ther, a - round him



ga-ther, Come Ro-nald, come Do-nald, come a' the - gi-ther, And



crown him right-fu', law-fu' king; For wha'll be king but Charlie?

Also in some melodies of the Servians a preference is given to the minor seventh. The dance *Kolo*, transcribed from Mr. Kalauz's pianoforte arrangements of Servian National tunes, may serve as an example.

* Make.

† Wonder.

KOLO DANCE OF THE SERVIANS.

Allegro vivace.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It features a series of half-note chords. The first measure of the upper staff contains a melodic line with a trill marked with an asterisk (*) and a triplet of eighth notes marked with a '3'.

The second system continues the piece with two staves. The upper staff features a melodic line with several triplet markings (indicated by '3' over groups of notes). The lower staff continues with the same chordal accompaniment as the first system.

The third system consists of two staves. The upper staff shows a more active melodic line with eighth-note patterns. The lower staff continues with the chordal accompaniment, showing some changes in chord voicing.

The fourth system consists of two staves. The upper staff continues with the melodic line, featuring eighth-note runs. The lower staff continues with the chordal accompaniment.

The fifth system consists of two staves. The upper staff begins with a *tr* (trill) marking. The lower staff includes a *cres* (crescendo) marking. The system concludes with a triplet of eighth notes in the upper staff and a piano (*p*) dynamic marking in the lower staff.

cen - - - do *f*

ON THE MUSICAL SCALES

ff violente

de - - cres - - cen - - do

p *perpendosi*

The harmony in the above arrangement, from bar 13 to 16, and again from bar 33 to 36, is scarcely in accordance with the simplicity of the melody, and it is difficult to believe that the Servians actually employ it when performing their rural dances. Nevertheless, as Mr. Kalauz is a musician resident in Servia, who has frequently witnessed the performances, it may be supposed that he has endeavoured to render the characteristics as faithfully as possible; and therefore I have not ventured to alter his arrangement in any way. But I am anxious to draw the reader's attention to the difficulty of preserving intact the original effects of foreign national tunes in our pianoforte arrangements. In order to succeed, the arranger must possess, not only an acute susceptibility for the peculiar characteristics of the music, but also a thorough familiarity with a great number of

tunes appertaining to the nation whose music he arranges. In truth, most of the arrangements of national melodies which have hitherto been published, are valueless to the student in so far as the accompaniment is concerned: the melodies are generally treated in the same way as our own: melodies are harmonized, which, when performed by the people to whom they belong, are always in unison; or which cannot be harmonized without being greatly distorted. The safest plan for the student, when examining such publications, is to accept as genuine the melody only, unless he has especial reason for relying on the accompaniment also. We shall have to return to the subject in a subsequent chapter. For the present this hint may suffice, as explaining why in some of the examples the melodies are given with an accompaniment,—often a very peculiar one—while in others they are entirely without it.

To return to the minor seventh. This interval is also prominent in some Arabic songs. It must be remembered that when the Arabs extended their dominion over Northern Africa, and to Spain, they imported not only their religion, but also their arts, into the subjugated countries. The following air, taken from Mr. Macgregor's collection of Eastern music, is one of those numerous boatmen's songs common to the Arab-Egyptian sailors on the Nile.*

BOATMEN'S CHORUS ON THE NILE.

The musical score consists of two staves. The top staff is labeled 'LEADER.' and is written in G major (one sharp) and common time (C). It contains four measures of music with the following lyrics: 'Yulla hailly', a full measure rest, 'no te kroots in', and 'la fo te'. The bottom staff is labeled 'CHORUS.' and is written in D minor (two flats) and common time. It contains four measures of music with the following lyrics: 'Yulla hailly ya salaamy', a full measure rest, and another full measure rest.

* Mr. Macgregor states that he has not been careful to obtain the proper words; "but," he continues, "if I ask the reader to excuse the words attached, it is to assure him that the music itself is genuine; it has been caught by the ear, but carefully."

O ma lonkee a shatee

Yulla hailly ya salaamy Yulla hailly

yee tyb buketty pin-o-ran

ya salaamy Yulla hailly ya salaami

na-li-a-mo sankib fis weena.

Yulla hailly ya sa-laami.

And thus continued.

If the above tunes with the minor seventh remind us more or less of the ancient Church mode called Mixolydian, in which the intervals stand in the following order—

g, a, b, c, d, e, f, g,

we have, on the other hand, in some Italian tunes a resemblance with the Phrygian mode—

c, f, g, a, b, c, d, e.

TARANTELLA. ITALIAN DANCE.

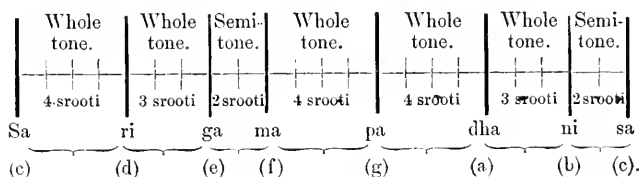
Presto.

mj

The image displays four systems of musical notation. Each system consists of a treble clef staff and a bass clef staff. The music is written in a style characteristic of 19th-century musicological treatises. The first system shows a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The second system continues the melody and accompaniment. The third system introduces a key signature change, indicated by a flat sign (b) on the treble staff. The fourth system concludes the piece with a final cadence. The notation includes various intervals, accidentals, and phrasing slurs.

Smaller intervals than semitones are in use with some Asiatic nations, and were employed by the Hindus long before our Christian era.

The seven intervals of the Hindu scale—*sa, ri, ga, ma, pa, dha, ni*,—which nearly correspond with our diatonic major scale, are subdivided into twenty-two *srooti*, corresponding to quarter-tones, but not quite exactly, since there are only 22 instead of 24 in the compass of an octave.



Sir William Jones considers *sa* identical with our *a*, so that the syllables *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, *ni*, would represent our scale of A major, *a*, *b*, *c*[♯], *d*, *e*, *f*[♯], *g*[♯]. Other writers on Hindu music take *sa* to be synonymous with *c*, as has been done in the above illustration of the scale. Captain Willard observes that Sir W. Jones, in making the *Khuruj** to correspond to *a*, "appears to be guided more by alphabetical arrangement of letters, than by any connexion it may have with musical arrangement. If the *Khuruj* is tuned *ut* or *c*, it seems to me to be more systematic, it being the key-note of the natural key. The musicians of Hindustan never appear to have had any determined pitch by which their instruments were regulated, each person tuning his own to a certain height, adapted by guess to the power of the instrument and quality of the strings, the capacity of the voice intended to be accompanied, and other adventitious circumstances."† This question, however, is not of much importance in our inquiry. More remarkable is the fact that two of the *whole tones* in the Hindu scale, viz., those from the second to the third, *ri—ga*, and from the sixth to the seventh, *dha—ni*, comprise only three *srooti*, while the other whole tones comprise four. In certain cases the performer to some extent obviates the inequality, by enlarging a small whole tone with a *srooti* borrowed from the next tone of the scale.

The general name for the Hindu scale is *Thát*. *Rags* and *Raginees* are melodies founded upon certain scales, or rather *modes*, which are formed either by substituting for the *prime* another interval of the scale as fundamental note, or *tonic*, as in our ancient Church modes; or by considering certain intervals of the scale as unessential; or by omitting one or two intervals entirely. In illustration I subjoin a few specimens of scales selected from a number given in Sir W. Jones's essay 'On the Musical Modes of the Hindoos.'‡ Two of

* *Khuruj* is the name given to *sa*, the fundamental note of the scale.

† A Treatise on the Music of Hindoostan, by Captain N. Augustus Willard, Calcutta, p. 27.

‡ Asiatic Researches, vol. iii., p. 55.

them, called *Todi* and *Saindhavi*, resemble, it will be seen, the former the Dorian, and the latter the Phrygian mode. Those intervals which in the scales called *Bhairava*, *Tacca*, and *Maravi* are written as crotchets, are unessential, and may be skipped by the performer. Intervals entirely omitted (as in *Maravi* and *Hindola*) are indicated thus ×

The image shows six musical staves, each representing a different scale. The scales are labeled as follows: Todi, Saindhavi, Bhairava, Tacca, Maravi, and Hindola. Each staff contains a sequence of notes and rests. Todi and Saindhavi are similar. Bhairava and Tacca have a crotchet note. Maravi and Hindola have 'x' marks indicating omitted intervals.

In the music of the Arabs we also meet with smaller intervals than our semitones. The notes of the Arabic scale, which are designated by the numbers from 1 to 7, *jek*, *du*, *si*, *tschar*, *peni*, *schesch*, *heft*, (or also, as in our own music, by the first seven letters of the alphabet, which are in the Arabic *alif*, *be*, *gim*, *dal*, *he*, *wau*, *zain*;) are subdivided into seventeen *one-third-tones*.

The diagram shows the Arabic scale with notes C, D, E, F, G, A, B flat, C. Above the notes are labels: Jek, du, si tschar, peni, schesch heft, jek. Vertical lines connect the labels to the notes. The intervals between notes are marked with vertical lines and horizontal dashes, showing the subdivision into one-third-tones.

In rendering this scale in our notation, I shall employ signs similar to those previously adopted in the examples with quarter-tones. Thus, $\frac{1}{3}\sharp$ before a note raises it a one-third-tone, and $\frac{2}{3}\sharp$ two one-third-tones; $\frac{1}{3}\flat$ before B indicates that the interval is a one-third-tone higher than B flat, and $\frac{2}{3}\flat$ that it is two one-third-tones higher than B flat. The minims indicate the diatonic intervals, which, it will be seen differ from ours in so far as the *seventh* is *minor*, and the two steps from the third to the fourth *e-f*, and

from the sixth to the minor seventh, *a—b flat*, which in our notation would be semitones, are in the Arabic scale only *one-third-tones*. The intervals written as crotchets denote the intermediate one-third-tones between the respective diatonic intervals.

ARABIC INTERVALS.



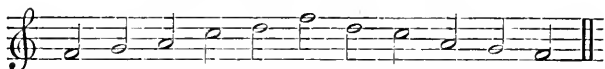
The Persians appear to have employed at an early period smaller intervals than semitones. After the conquest of Persia by the Arabs, about the middle of the seventh century of our Christian era, the music of the Persians and Arabs became, so to say, amalgamated, and there are still treatises extant of early Arabian and Persian theorists in which the system of one-third-tones is exhibited. Afterwards, however, some of the Persian musicians adopted a system of twelve semitones in the compass of an octave, like our chromatic scale.

The musical intervals of the Chinese are less different from ours than might perhaps be expected, considering the peculiar tastes of this people, which differ in so many points from those of Europeans. Their smallest intervals are semitones, which have been in use, like everything else in China, from time immemorial. Nevertheless, in the diatonic series of seven intervals, *koung, chang, kio, pien-tché, tché, yu, pien-koung*, the Chinese usually avoid the two semitones, by omitting the *fourth* (*pien-tché*) and the *seventh* (*pien-koung*). Their common scale, on which the popular tunes brought from China by Europeans are actually founded, consists therefore of only five different intervals.* It would appear

* The number *five* appears to be especially mysterious with the Chinese. Among them "the five elements, so disposed that earth occupies the centre, exhibit a model to which men and things in varied positions are made conformable. The five antediluvian emperors, celebrated in ancient story, seem naturally referable to this number and its properties, especially since one reigns by wood, another by fire, a third by earth, a fourth by metal, and a fifth by water. Then there are five human relations, and five constant virtues [benevolence,

that the Chinese theorists have generally regarded *f*, or *koung*, as the principal or normal key of all, just as we regard our *c*. The intervals therefore properly stand thus,

CHINESE PENTATONIC SCALE.



koung chang kio tché yu koung yu tché kio chang koung

As there are only five different notes in this scale, I have given it the name of *pentatonic scale*. It is true, such a series of intervals cannot be called a scale according to the usual definition of the word by our theorists. With them a scale is a series (extending at least to the octave) of those intervals from which the principal chords of a major or minor key are formed. In this sense even our chromatic series of intervals is improperly called a scale; and as most foreign nations are unacquainted with our formation as well as artificial combinations of chords, this definition would evidently be quite inapplicable to their music. However, almost every nation evinces a predilection for certain intervals, by employing them in preference to others. In the study of national music the term *scale* most properly implies a series of intervals, extending to the octave, on which the music of a nation is usually based, and which therefore constitutes an essential cause of the peculiar characteristics of the music. The pentatonic scale is by no means confined to China; we meet with it in several Asiatic countries, and even in other parts of the globe. In order to afford the reader an opportunity of judging how it affects

righteousness, propriety, wisdom, and sincerity]; five ranks of nobility; five points—east, west, south, north, and centre—evidently arranged according to the supposed order of the elements; as are likewise household gods, which occupy the four corners and middle of the house; the five tastes; five colours; five viscera; all which not only conform to the number, but are in some degree under the influence of those original materials.” (China, by Samuel Kidd, London, 1841, p. 166.)

the character of the music, I shall insert here a few tunes from China, Japan, Siam, and Java.

CHINESE AIR, CALLED 'MOO-LEE-WHA.'



CHINESE AIR.



CHINESE AIR, CALLED 'SIAU CHOK.'

Andante. *Vivace.*

Musical score for 'SIAU CHOK.' consisting of three staves of music in E-flat major, 2/4 time. The first staff is marked *Andante.* and the second and third staves are marked *Vivace.* The melody is written in a single treble clef line across the three staves. The lyrics are written below the notes.

Kien bay tsat hio koo . . sur de tsak . . too . .
 . . foo tse ung ay . . . tsum loo . . pehle doo . .
 . . ang lien yung yien siau ping sung way tsong koo

tsay kia koo ong lian y kiok

tsur zoo soo.

AIR FROM JAPAN.

Allegro.

He to tsu to yah . . . He to yo a ka de ba,

Nek hee ya ka dé, Nek hee ya ka dé, Ka za du

ta te ta-ru, Mat-su ka za du, mat-su ka za du.

AIR FROM SIAM.

AIR, CALLED 'CHA LOK LO-ANG,' FROM SIAM.



AIR, CALLED 'BANDI LORI,' FROM JAVA.

Moderato.

Musical score for 'BANDI LORI' from Java. The piece is in G major (one sharp) and 2/4 time, marked *Moderato.* It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often grouped in pairs or small runs. The second staff continues the melody, ending with a double bar line. The third staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often grouped in pairs or small runs. The fourth staff continues the melody, ending with a double bar line. The fifth staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often grouped in pairs or small runs. The sixth staff continues the melody, ending with a double bar line.

AIR, CALLED 'SURUNG DAYUNG,' FROM JAVA.

Musical score for 'SURUNG DAYUNG' from Java. The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often grouped in pairs or small runs. The second staff continues the melody, ending with a double bar line. The third staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often grouped in pairs or small runs. The fourth staff continues the melody, ending with a double bar line.



Notwithstanding the absence of the two semitones, the tonic (or key-note) cannot possibly be mistaken in the above tunes. They evidently partake of the character of the major key, in so far as they have the major third; except the Japanese air, in which f-sharp is the tonic, with the minor third *a*; and the Siamese air 'Cha lok loang,' in which *e* is the tonic with the minor third *g*. This tune modulates, however, twice into g-major, and the conclusion upon *e* scarcely conveys to the ear the impression of the minor key, especially as the pentatonic succession stands properly thus—*g, a, b, d, e, g*.

Sometimes a semitone may be detected in melodies of this kind, such as in bar 20 of the first of the two Siamese airs, where the *seventh*, c-sharp, is introduced, indicated by a bracket. This may have arisen from an oversight. Nothing is more probable than that a European in committing the music to paper from hearing it performed, should sometimes mistake one interval for another. Or, the performers may actually have introduced the semitone, much as a chromatic interval is sometimes introduced into German or English popular melodies based upon the diatonic scale. Besides, if a modulation occurs, the admission of the *fourth* and *seventh* must naturally suggest itself. Thus, in a melody founded upon the pentatonic scale, *e, d, e, g, a, e*, and modulating to the dominant, the seventh, *b*, would naturally be admitted, not as *seventh*, but as *third* in the new series *g, a, b, d, e, g*. In short, the two intervals in question may be required as essential notes of the scale, just as the intervals f-sharp and

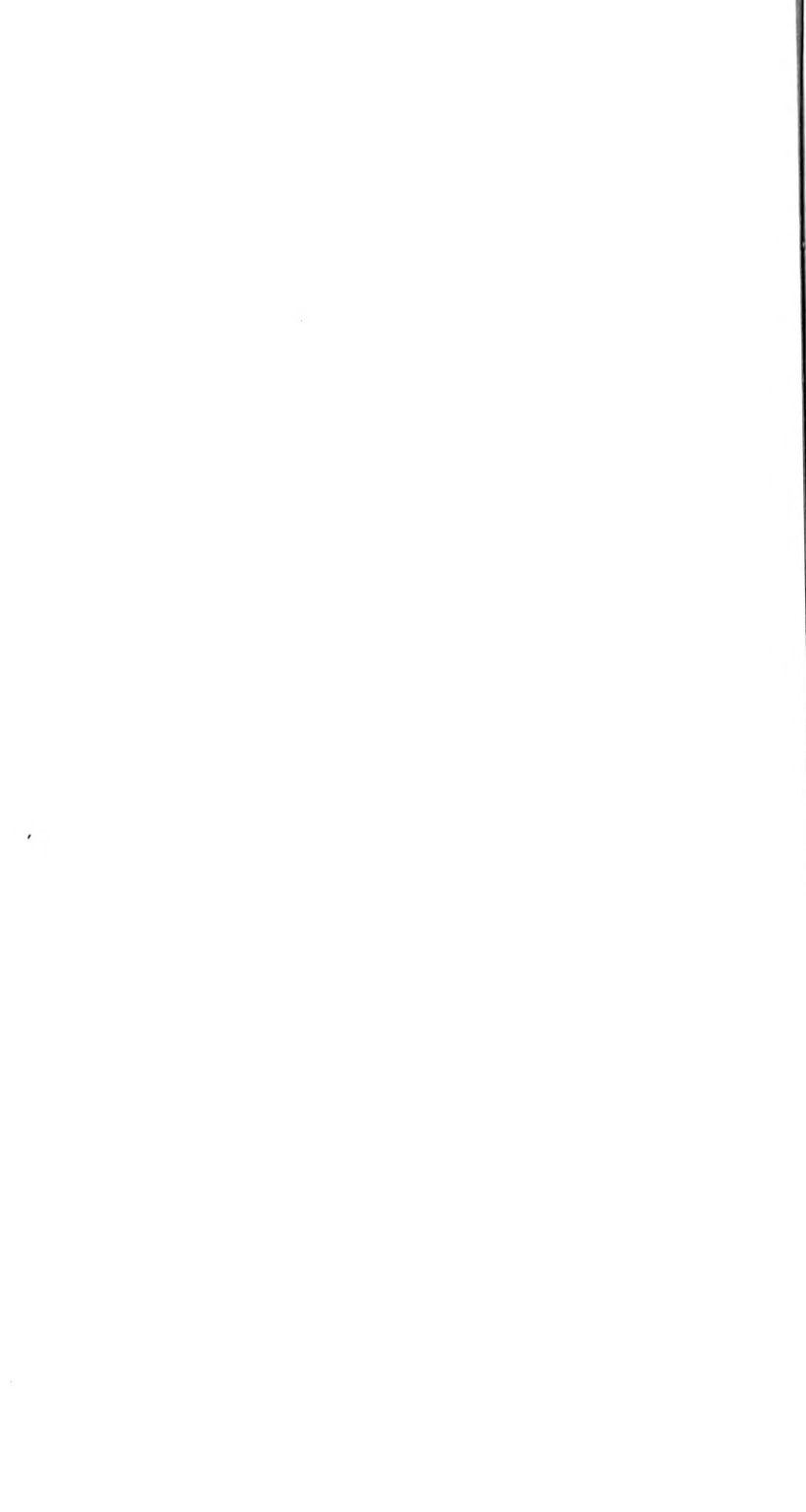
c-sharp, which are foreign to our diatonic scale of C major, appear in a modulation from this key into D major as two essential intervals of the latter key.

An inquiry into the original cause of the existing variety of scales with which we have become acquainted, would not only be interesting but also useful to the musician, as aiding him perhaps to determine which of the scales is most strictly founded upon the laws of nature, and is the most universally impressive. As this inquiry would, however, occupy more space than can here be afforded, a few remarks must for the present suffice.

There is no doubt that in some instances the peculiar construction of some favourite musical instrument has caused a predilection of the people for a certain progression of intervals. In a few cases this can be ascertained almost to a certainty. Thus, the peculiar intervals in the Swiss songs before noticed, which resemble the natural notes of the horn and trumpet, have undoubtedly been derived from the *Alphorn*. This simple instrument, upon which the Swiss herdsmen produce those melodious strains which may be heard resounding from hill to hill, consists of a long tube made of fir-wood. Professor Wysz, in his preface to a collection of Swiss national airs, published in Bern, in the year 1818, states some facts which greatly confirm what has been suggested: "The compass of the Alphorn," he says, "is nearly the same as that of a trumpet. As on that instrument, and on the horn, the upper *f* is not an exact *f*, neither is it an exact *f-sharp*, for the former it is too sharp, for the latter too flat, and thence it may have arisen that in most of the Alphorn tunes (*Ranz des Vaches*) one hears passages like the following:—

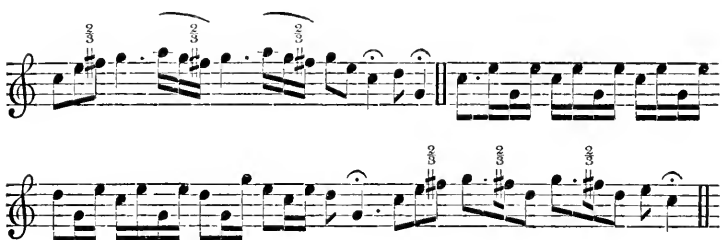


where the notes marked thus *x* ought properly to be *f-natural*, but are nearly *f-sharp*: a peculiarity which appears to



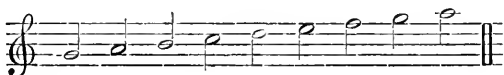
have been transferred from the Alphorn to the songs. However, just this irregular tone, nearer *f-sharp* than *f-natural*, delights the Swiss, and it must be granted that upon the Alphorn its effect is by no means unpleasant even to a musically cultivated ear, although if produced upon a horn such as is used in the orchestra, it would be far from agreeable."

In a conversation with a Swiss herdsman in which the Professor pointed out that it would be an improvement if by some contrivance the instrument could be made to produce a proper *f-natural*, the reply was that the present interval had a more soothing and agreeable effect than *f-natural*, and was therefore preferable, especially in passages like the following, where the interval nearer to *f-sharp* than to *f-natural* is marked thus $\text{capo} \sharp$.



To notice another instance. The preference given by the Scotch to the minor seventh, instead of the major seventh, as well as the sudden and unprepared modulation from a minor key to the major key a whole tone below—of so frequent occurrence in Scotch melodies—undoubtedly originated with the bagpipe, the favourite national instrument of Scotland. This appears the more certain as it is especially the rural dance-tunes, *Strathspeys* and *Reels*—tunes in which these peculiarities most frequently occur—which are usually played upon the bagpipe.

The intervals of the common Highland bagpipe are the following:—



with the bass of the drone emitting *A*, so that *A minor* must be regarded as the principal key of this instrument. It is true, several of the bagpipe dance-tunes are written in major instead of minor; but the introduction of the *major third* appears to be an innovation, perhaps of the fiddlers, who often also play at rural festivities. Macdonald, in his 'Complete Tutor for the Great Highland Bagpipe,' gives the odd rule that "the piper is to pay no attention to the flats and sharps marked on the clef, as they are not used in pipe music." Whatever may be thought of this, there are certainly many spirited and fine Scotch dances of the kind just described; two of which I shall insert here, the first in minor and the second in major.

'COUTIES WEDDING.' A SCOTCH STRATHSPEY FOR
THE BAGPIPE.





THE REEL OF TULLOCH. SCOTLAND



The image displays three systems of musical notation. Each system consists of two staves: a treble staff on top and a bass staff on the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The first two systems show a melodic line in the treble staff and a bass line in the bass staff. The third system shows a melodic line in the treble staff and a bass line in the bass staff. The key signature is one sharp (F#) and the time signature is 4/4.

The pentatonic scale might with some plausibility be explained as only an imperfect diatonic scale, which originated in the peculiar construction of certain musical instruments of Eastern nations. This view is, however, not corroborated by any known facts. On the contrary, we learn from ancient Chinese records translated by Amiot, that the Chinese, although at a very early period acquainted with semitones, nevertheless constructed their instruments purposely so as to emit the pentatonic intervals only. Thus, in the *hiuen*, which they assert to be their most ancient wind instrument, dating its invention so far back as 2800 B.C., five holes are pierced, not in a regular order as would most naturally suggest itself, but at various places and distances, evidently calculated solely for the purpose of obtaining its pentatonic order of intervals—*f, g, a, c, d*. Even at the present day the Chinese construct instruments on which the intervals of the *fourth* and *seventh* are intentionally omitted. Such a one I saw some years since in the Museum of the

United Service Institution, London. It is a kind of harmonicon, with keys of a hard and sonorous wood, arranged in the following order:—



Most of the instruments from Java brought to Europe by Sir Stamford Raffles, and deposited in the British Museum, are also similarly constructed, in conformity with the pentatonic scale.

Indeed, several instances could be adduced where the scale upon which the national songs are based is not at all likely to have been derived from any musical instrument. Vocal music is altogether antecedent to instrumental music, and nations in the lowest stage of civilization, using only rude instruments of percussion, as the drum, &c., and perhaps a pipe with not more than two or three notes, possess nevertheless songs in which a definite scale can be clearly traced. The relation of the intervals on certain stringed instruments especially, is generally derived from the peculiar intervals of the songs. Let us, for instance, examine the intervals of the *kantele*, a national instrument of the Finns. This instrument, known to have been in popular favour for centuries, has five strings which are tuned thus—*g, a, b-flat, c, d*. The intervals from which the Finnish songs are principally constructed, are exactly the same; indeed, in many of the airs the compass does not extend above the dominant, and the number of intervals is therefore limited to those five of the *kantele*. There is, however, nothing peculiar in the construction of this instrument, to lead naturally to the adoption of just that order of intervals; the strings might be as easily tuned in any other order. Indeed, it appears highly probable that the five strings were originally tuned in accordance with the five intervals of the pentatonic scale, because the *kantele* resembles certain instruments of Asiatic nations which have this scale; and because the intervals of the *gousli*, a five-stringed instrument of the

Russian peasantry, greatly resembling the *kantele* of the Finns, constitute nearly the same scale; with *c* as the tonic, the order of them being *a, c, e, g, a*. It is therefore most probable that in adopting the order of intervals in which the *kantele* is at present usually tuned, the Finns were guided by the intervals predominant in their songs, especially as this instrument is often employed by them in accompanying the voice.

The sounds of animated nature, especially the songs of birds, appear to be another source from which the formation of peculiar scales has been originally derived. The melodious notes of singing birds delight the savage as well as, and perhaps even more than the civilized man who cultivates music as an art. The former is familiar with them from his childhood. He unconsciously receives his musical instruction in the field and forest. The natural instinct for imitation, generally so powerful in the savage, soon leads him to produce intervals similar to those which he hears. He finds his success in the chase facilitated by imitating the sounds of the animals which he desires to capture. His imitation must be so exact as to be deceptive. Thus his ear and his voice are practised and become accustomed to certain minute intervals, which are involuntarily transferred by him to his primitive songs, and from which, in the course of time, a fixed order of intervals is developed, and gradually extended to the octave, constituting a scale.*

Bird of Paradise.

Aangitsch.

Cuckoo.



Of the various songs of birds which musical observers have endeavoured to render in our notation, three, from different

* Martin, in his 'Description of the Western Islands of Scotland,' Second Edition, London, 1716, p. 71, says:—"The gawlin is a fowl less than a duck; it is reckoned a true prognosticator of fair weather. When it sings, fair and good weather always follows. The piper of St. Kilda plays the notes which it sings, and hath composed a tune of them, which the natives judge to be very fine musick."

parts of the world, are given in the above example. The notes of the Emerald Bird of Paradise (*Paradisca apola*) are so melodious and characteristic that they cannot fail to be readily remembered and cherished by the savage, by whom they are associated with his rambles and favourite pursuits in the forest. The next are the notes of *Anas glacialis*, a water bird in Kamtschatka, called Aangitsch. This bird, like most aquatic birds, is gregarious, and as each has its own pitch of voice, it may be easily imagined how varied a combination of notes must be produced by a flock of them. Even some harmonious combinations must now and then occur, such as we sometimes meet with in the songs of savages. Three of these birds might, for instance, produce the following harmony.



The Kamtschadales possess, according to Steller, a number of songs, called Aangitsch-songs, because they have been suggested by the notes of those birds. I shall insert here two of them, taken from Steller's work on Kamtschatka.

AANGITSCH-SONGS OF THE NATIVES OF KAMTSCHATKA.

No. 1.



No. 2.



As regards the rhythmical character of these tunes, some clue may, perhaps, be found in the circumstance that birds are likely sometimes, as for instance under the influence of fear or excitement, to emit their usual notes in another than their ordinary rhythm. If this be the case with the bird referred to, it would account for J. von Stählin's* having written down the notes as follows:—



and it may easily be understood how greatly the occasional introduction of this rhythmical group into the notes of equal value given in the first example would vary the rhythmical effect of the simultaneous sounds produced by a large number of those wild ducks.

The notes of the cuckoo are introduced into some songs of European nations. In the woods we may hear sometimes two or three of these birds at a time, each in a different pitch, producing together four or six different intervals.† The notes of birds are seldom, if ever, exact intervals of our

* See M. Johann Joseph Haigold's 'Beylagen zum Neuveränderten Russland;' Riga, 1769. Vol. ii. p. 63.

† Gardiner has found the song of the cuckoo in Leicestershire to be "invariably in the key of D" (Music of Nature, p. 233); a statement which is probably as unreliable as several others of this author. Gilbert White, than whom a better authority could not be cited, observes:—"From what follows, it will appear that neither owls nor cuckoos keep to one note. A friend remarks that many (most) of his owls hoot in B flat; but that one went almost half a note below A. The pipe he tried their notes by was a common half-crown pitch-pipe, such as masters use for tuning harpsichords; it was the common London pitch. A neighbour of mine, who is said to have a nice ear, remarks that the owls about this village hoot in three different keys, in G flat or F sharp, in B flat, and A flat. He heard two hooting to each other, the one in A flat, and the other in B flat. *Query*: Do these different notes proceed from different species, or only from various individuals? The same person finds upon trial that the note of the cuckoo (of which we have but one species) varies in different individuals; for, about Selborne Wood, he found they were mostly in D: he heard two sing together, the one in D, the other in D sharp, who made a disagreeable concert: he afterwards heard one in D sharp, and about Wolmer Forest some in C." (Natural History of Selborne, Letter X.)

diatonic and chromatic system. They cannot, therefore, be properly rendered in our notation. The notes of the cuckoo, for instance, do not constitute a major third, but slightly less, so that they actually have been mistaken by some observers for a minor third. The savage, whose ear has not been trained to our diatonic and chromatic system, would naturally adopt any such modifications from his initiatory music lessons in the forest. To this we may attribute the origin of certain peculiar intervals which some uncivilized nations have adopted.

Another, and perhaps the chief, cause of a diversity of scales appears to be the difference in the temperament of the nations and tribes inhabiting different parts of the globe. Some races, whether from their mode of living, their occupation, from climate and food, or other influences, are naturally more phlegmatic and more disposed to melancholy than others. They sing in a more subdued tone; the *tempo* is slower; such intervals as may most easily be intoned flat, are lowered; the third is usually intoned minor; the minor scale is predominant.

From a somewhat similar temperament, modified by certain peculiar inclinations and passions, may have originated the scales with *superfluous seconds*—intervals which closely approach the *minor third*. The innate indolence and want of energy characteristic of some nations inhabiting tropical countries, may be the original cause of their employing smaller intervals than semitones; since they would naturally be inclined to draw the voice over from one tone to another, thus touching the small intermediate intervals, instead of taking decided and distinct steps.

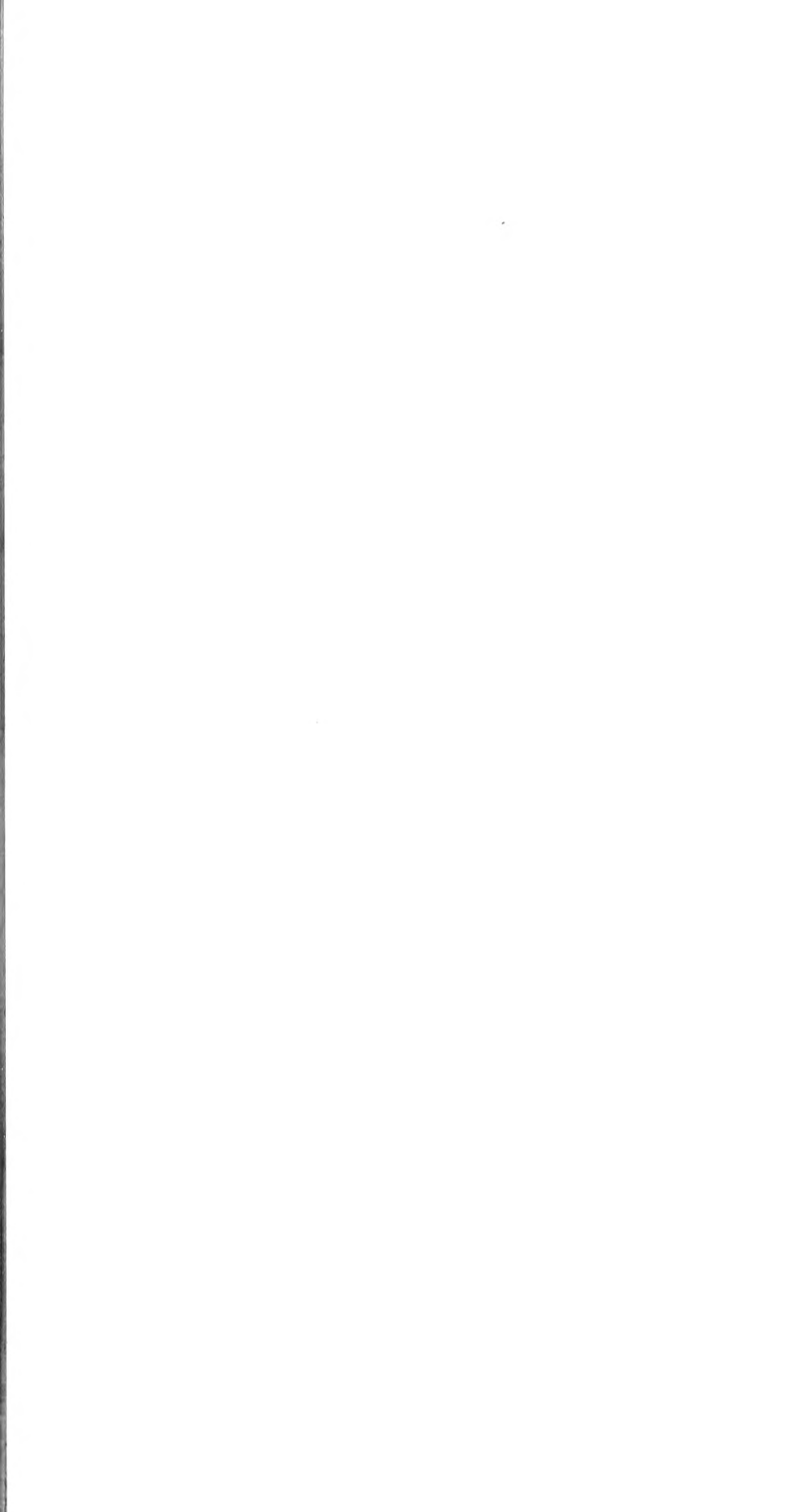
The diatonic *major* scale is more common in national music than the *minor* scale. The universally prevalent opinion that the *minor key* predominates in national songs, is, as I shall presently endeavour to show, quite erroneous. Probably this notion would long since have been dispelled, were it not so usual with musical authors to content themselves with repeating what they find stated by former writers, without further investigation on their own part.

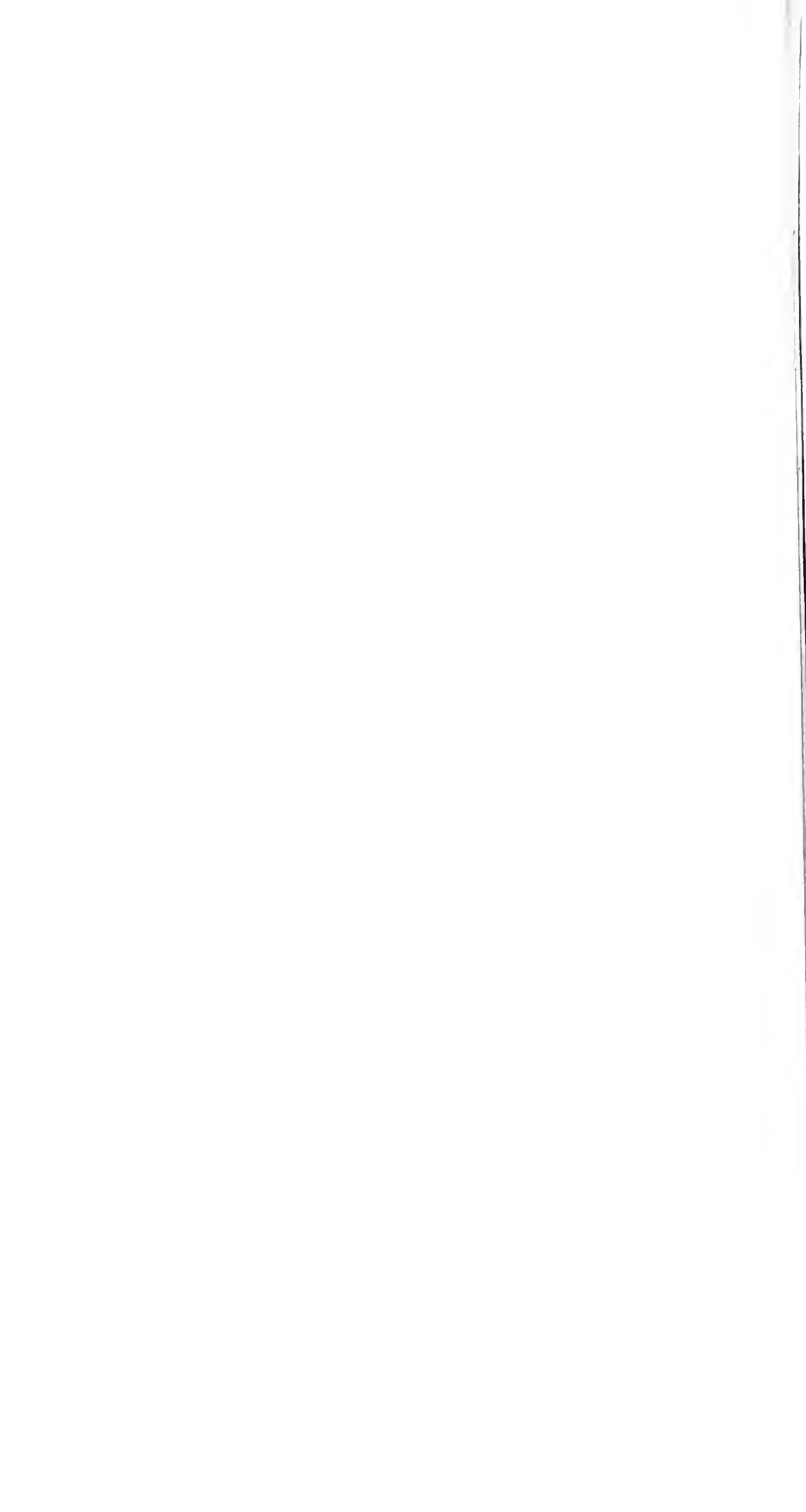
We have already seen the fallacy of attempts to trace the diatonic scale in the *harmonics* which are emitted with a tone. There is, however, another theory to prove from acoustics that the diatonic scale must be strictly based upon natural laws, which requires a moment's consideration.

The reader is undoubtedly aware that the more rapidly the vibrations of a sonorous body follow each other, the higher is the pitch of the tone produced. For instance, the octave above a tone of 60 vibrations in a second, requires 120 vibrations in a second. Now, it has been found that those intervals whose numbers of vibrations stand in the most simple relation to each other, are also the most pleasing in concord. These are the intervals which constitute the Common Chord. Three common chords are essential for determining a major or minor key. They are the common chord of the *tonic*, of the *fifth* (or *dominant*), and of the *fourth* (or *sub-dominant*); and in these all the notes appertaining to the diatonic scale, and no others, are contained; as may be seen in the following example:—



For these reasons theorists maintain that the diatonic scale must be regarded as pre-eminently suggested by nature. This opinion appears to be also supported by certain facts met with in national music. Several nations in different parts of the world have, evidently independently of each other, and so to say instinctively, adopted the diatonic scale, or at least an order of intervals closely approaching it. We have seen instances of this in the Chinese scale, *koung, chang, kio, (pien-tché) tché, yu (pien-koung)*; in the Hindu scale, *sa, ri, ga, ma, pa, dha, ni*; and in that of the Arabs, *jek, du, si, tschar, peni, schesch, heft*. The *diatonic genus* of the ancient Greeks likewise consisted of a series of *whole tones* with two *semitones* in the compass of an octave. And some nations in the lowest stage of civilization, as for instance the Hottentots in South Africa, and the natives of some of the Polynesian





Islands, have so readily accepted our diatonic series, communicated to them by missionaries and colonists, that it might almost be supposed they must have had an innate presentiment of it, even before they became acquainted with it.

Still, every argument which can reasonably be advanced to prove the diatonic scale founded upon the immutable laws of nature, applies with equal, if not with even greater force, to the pentatonic scale. Its intervals are exactly identical with five of the diatonic, and it is apparently the oldest scale of all. Not only do we meet with it in a great part of Asia; but traces of its former existence are found in some countries of Africa, Europe, and America. From being more simple and very melodious, it is more impressive and therefore more easily remembered than any other scale. Its intonation is easier than that of the diatonic scale, on account of its two steps of a minor third, which occur in place of the two semitones of the latter. Children, in their first attempts to repeat the diatonic scale after it has been sung to them, are apt to omit the *fourth* and *seventh*; whence it would appear that the pentatonic order of intervals suggests itself most naturally to those whose ear has not become accustomed to any particular scale. The Chinese assert that they possessed it earlier than any other scale. When the prince Tsay-yu, towards the end of the sixteenth century of the Christian era, attempted to introduce a diatonic series, by admitting *pïen-tché* and *pïen-koung* as essential intervals of the scale, the innovation, we are told, found great opposition among the musicians. Apparently it never became popular, as almost all the national tunes which hitherto have been collected by Europeans in China, are strictly based upon the pentatonic scale. Nor is it surprising that the attempt should have failed. For, however great the power of a despot over his subjects may be, he cannot alter the characteristics of their popular music without effecting first a reform in their natural tastes and predilections. To accomplish this by word of command would require superhuman power.

The modern Hindu national airs which have been collected by Europeans, are almost all derived from Bengal. In these,

it is true, the pentatonic scale is scarcely traceable. Indications are, however, not wanting of its having been in use in Hindustan at an early period. In the ancient treatise by Soma, from which Sir William Jones has chiefly drawn the information contained in his dissertation on the musical modes of the Hindus, several scales are found consisting only of five intervals. Those which I have given in the example page 47, are all from Soma. The following two, derived from another ancient treatise, called *Náráyan*, differ from the pentatonic scale only in as far as the two steps of a third are not in the usual place. If in *Góndacri* C is taken as the tonic, and in *Hindola* F, we have in both exactly the common order of intervals.



There remains, in my opinion, but little doubt that the pentatonic scale was in popular use among the ancient Egyptians; and also among the Hebrews, Assyrians, and other nations of Western Asia. Their musical instruments, as we find them represented on sculptures and in paintings which have withstood the devastation of time, were in construction evidently similar to those of nations which are known to possess at the present day the pentatonic scale. There are, besides, several other indications, amounting almost to a certainty, which, however, I think it unnecessary to notice here, as I have somewhat enlarged upon this subject in the historical work, entitled ‘The Music of the most Ancient Nations.’

The so-called *Old enharmonic genus* of the ancient Greeks, the invention of which is generally ascribed to Olympus of Mysias (B.C. 1250), was also pentatonic.

THE OLD ENHARMONIC GENUS.



In Africa the pentatonic scale has been retained in Nubia and Abyssinia on some musical instruments, of which a description will be given in a subsequent work treating on the musical instruments of different nations.

In Europe we meet with traces of this scale in the music of some of the Celtic nations, especially in the national melodies of the Scotch and Irish. It has been sometimes remarked as singular that many of the Scotch tunes can be played on the black keys of the pianoforte. This is quite true, and is also easily explained, since the black keys constitute the pentatonic scale of G-flat major, or F-sharp major.

Again, the same scale is also found among the aborigines of America. I am in possession of a rude pipe of the Caribi Indians in Guiana, made of the bone of a jaguar, in which the finger-holes are bored so as to produce the notes *f, g, a, c, d*; and I have seen several others, varying in size, which had a similar order of intervals. This may possibly be an accidental result from the natural shape of the bone, in which the finger-holes were placed at regular distances conventionally adopted. There are, however, besides, indisputable evidences that the same arrangement of intervals was observed by the Mexican and Peruvian Indians, long before the discovery of America by the Europeans. Musical instruments have been found in tombs, dating from the time of the Aztecs, and of the Peruvians under the Incas, which emit no other than the pentatonic intervals. Among these instruments, which have been deposited in museums of antiquities, are Pandean pipes, made of reed, in which each note must have been purposely chosen to attain this end. A description of the most interesting of these reliques will be given in the dissertation on musical instruments.

Taking collectively all the facts which have been noticed, there appears to be reason to conclude that the pentatonic scale must be the most natural as well as the most primitive. Still, a moment's consideration will probably convince the inquirer that other scales met with in national music, even if they could be shown to have been developed from the penta-

tonic scale, can scarcely be regarded as less natural,—just as the various dialects of a language cannot be said to be more artificial than the mother-tongue from which they originated. In short, all the scales upon which national melodies are founded, may properly be termed natural scales, because neither art nor science, but the natural emotions of the human heart only called them into existence, or adopted them from natural causes.

Enough has, perhaps, been said to convince the reader that the construction of the musical scales is not entirely dictated by physical laws, but that it rather has its source in taste. As in former centuries we have had scales different from those in use at the present day, so likewise there will undoubtedly be different ones in future ages. Whenever the taste of a nation undergoes considerable reform, new scales, or at least modifications of the existing ones, are likely to arise as a natural consequence.

Great, probably, would be the advantage which musicians, especially composers, might derive from a thorough familiarity with the various scales found in national music. By employing them judiciously in their works, they would have it in their power to produce new and beautiful effects, and would be less liable to fall into mannerism and into tiresome repetitions of the same ideas, than is now generally the case. And as one scale is better suited than another for the expression of a certain emotion, their compositions would gain not only in variety but also in truthfulness.

Whoever has made himself familiar with the popular melodies of the Wallachians, and some other nations in the south-east of Europe, must be aware that they possess fascinating charms which are owing principally to the scale with two *superfluous seconds*. Yet, these effects have hitherto remained foreign to our music, notwithstanding their acknowledged beauty. True, Haydn has occasionally made use of them. An instance occurs in the second movement of his symphony in E-flat major (No. 8 of the twelve composed for Salomon's Concerts).



Born in a village on the borders of Hungary, and engaged during the greater part of his life in the service of the Hungarian Prince Esterhazy, Haydn cannot have been entirely unacquainted with the popular melodies of the Magyars; and the peculiar and piquant succession of intervals in the above theme may perhaps owe its origin to the impression which those melodies produced upon him.*

The pentatonic scale has recently been made use of by opera composers, who have either adopted genuine Scotch or Irish popular tunes, or have composed melodies in imitation of them. Indeed, it would not be difficult to point out instances, where the introduction of one or two such melodies has insured the popularity of an opera or other large and elaborate work. On the Continent, where they are comparatively but little known, they possess, besides their intrinsic beauty, the charm of novelty; while in the countries to which they belong, they are, if judiciously made use of by composers, almost sure to be received as old friends, endeared by associations and pleasant recollections. Chopin has composed one of his excellent pianoforte studies upon the black keys (No. 5 of the *Douze Grandes Études*); the effect, in as far as the characteristics of the pentatonic scale are concerned, is, however, somewhat marred by the accompaniment, in which all the diatonic intervals are admitted, the melody alone being conceived throughout strictly pentatonically.†

* The famous Introduction of Act II. in Cherubini's 'Medea' affords a highly interesting example of the effective use which can be made by the judicious employment of the superfluous second. Gluck's Operas could also supply valuable evidences.

† There are to be found in national music, besides those noticed, several other orders of intervals which composers undoubtedly might use with advantage, but which can scarcely be considered as scales peculiar to the nations with whom they occur, since they are traceable only in a comparatively small number of

An objection which might with much plausibility be raised against the employment of various scales, is, that the unity of the musical composition is thereby likely to be impaired. Supposing one of the airs, choruses, or other pieces forming part of an opera, were founded principally upon the pentatonic scale; another upon the diatonic major scale; a third upon the scale with two *superfluous seconds*; and so on; the several pieces would most probably bear too slight a family likeness with each other to form collectively a distinct and impressive whole. But quite the reverse would undoubtedly be the case if the composer possess judgment and talent always to select the scale most suitable for the emotion which he intends to express. There are scarcely two scales in national music more diverse in character than the diatonic major and minor scale. Both, however, have not unfrequently been used by our great composers in rapid alternations, without detriment to the total impression of the composition. As a remarkable instance of such changes may be noticed Mozart's overture to his opera, 'Die Entführung aus dem Serail,'—a composition unsurpassed in clearness of form and distinctness of

tunes. Of this kind are the so-called scales of the Scotch, Irish, and Russians given by M. Fétis in his two dissertations 'La Musique mise à la portée de tout le monde,' Bruxelles, 1839, p. 37; and 'Résumé philosophique de l'Histoire de la Musique' (Biographie Universelle des Musiciens; Bruxelles, 1837. Vol. i.). They are as follows:—

SCOTCH AND IRISH MAJOR SCALE.



IRISH MINOR SCALE OF SIX INTERVALS.



RUSSIAN SCALE.



character, notwithstanding the continual alternations in it of those scales, or of passages founded upon them. The following example, taken from the overture, clearly shows this peculiarity ; and the reader may judge whether it is possible for any musical idea to be more fluent and more decisive.

FRAGMENT FROM MOZART'S OVERTURE TO
'DIE ENTFÜHRUNG.'

The musical score is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The first system is marked with a forte 'f' dynamic. The second system is marked with a piano 'p' dynamic. The third system is marked with a forte 'f.' dynamic and concludes with the notation '&c.'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Mozart, in concluding a melody, has now and then made use of the *minor second* in a way similar to that in which this interval occurs in some Italian national tunes (see the example, p. 44). We have already had occasion to suppose that he was not entirely unacquainted with Italian popular tunes. He may have heard them in the streets during his travels in Italy, when he visited that country, still a boy, under the guidance of his father. His extraordinary memory and acute discernment enabled him to retain whatever could be useful to him, while his wonderful talent empowered him

to ennoble what he had adopted, and to exhibit it in the most beautiful light. And it may be worth noting that he has on several occasions employed the *minor second* in the manner indicated, where the music expresses sadness mixed with a comic humour. Some bars from an air of Papageno, in the opera 'Die Zauberflöte,' may serve as an instance—

FRAGMENT FROM AN AIR IN MOZART'S OPERA
'DIE ZAUBERFLÖTE.'

Andante.

Nun wohl-an es bleibt da-bei, nun wohl-an es bleibt da-

bei, weil mich nichts zu-rük-ke hält, gute Nacht du

fal - sche Welt! gu - te Nacht du fal - sche Welt!

No other of our musical composers is so many-sided in style as Beethoven. While most of them evince a predilection for one or other modulation, rhythmical effect, expression (as *staccato*, *legato*, &c.), or certain stereotyped manner of concluding a phrase, — Beethoven is remarkably free from anything which could be called mannerism. The scales he has used more variously than any other composer.

SCALES FROM BEETHOVEN'S PIANOFORTE SONATAS.

SONATE PATHÉTIQUE. Rondo.

Musical score for the Rondo of the Sonata Pathétique. The right hand part features a scale starting on G4, moving up and then down, with a dynamic marking of *f*. The left hand part consists of a simple bass line with a dynamic marking of *f*. The key signature is one flat (B-flat) and the time signature is common time (C).

SONATA, Op. 10, No. 1. Finale.

Musical score for the Finale of Sonata Op. 10, No. 1. The right hand part features a scale starting on G4, moving up and then down, with a dynamic marking of *f*. The left hand part consists of a simple bass line with a dynamic marking of *f*. The key signature is one flat (B-flat) and the time signature is common time (C).

SONATA, Op. 2, No. 1.

Musical score for the Sonata Op. 2, No. 1. The right hand part features a scale starting on G4, moving up and then down, with a dynamic marking of *sfz*. The left hand part consists of a simple bass line with a dynamic marking of *sfz*. The key signature is one flat (B-flat) and the time signature is common time (C).

SONATA APPASSIONATA. Third movement.

The image contains three systems of musical notation. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef, both in G minor (two flats) and 4/4 time. The upper staff begins with a descending scale starting on G4, and the lower staff has a rhythmic accompaniment of eighth notes. The second system continues this pattern. The third system shows the final notes of the scale and accompaniment, ending with a double bar line.

In the above extracts from Beethoven's sonatas we have instances of the various ways in which he constructed the minor scale. Thus in the passage from 'Sonate pathétique,' the *major seventh* and *minor sixth* occur in descending. The same is the case in the beginning of the next passage, from Sonata, Op. 10, No. 1; but here these intervals are used only so long as the fifth-sixth-chord forms the accompaniment: as soon as it is resolved into the common chord, the scale has the *minor seventh* as well as the *minor sixth*. Again, in the descending scale, from Sonata, Op. 2, No. 1, we find first the *minor seventh* employed, and directly afterwards the *major seventh*, namely the latter in the third bar, where the fourth-sixth-chord forms the accompaniment. Theorists have laid down the rule that when a descending minor scale is accompanied by the common chord of the tonic, or by one of the chords which are derived from it (the sixth-chord and the fourth-sixth-chord), the scale must have the *minor seventh* and the *minor sixth*; and that, when the *dominant-seventh-chord* or one of its inversions (the fifth-sixth-chord, the third-fourth-chord, and the second-chord), forms the accompaniment, the scale must have the *major seventh* and the *minor sixth*. Beethoven has not always followed this rule, and by disregarding it has produced beautiful effects, as for instance, in the passage above noticed, where the *major seventh* and the *minor sixth*

occur in descending, while the fourth-sixth-chord forms the accompaniment.

The construction of the minor scale, as applied in the above example from Sonata Appassionata, is also uncommon. Here the *major sixth* and the *major seventh* occur in descending as well as in ascending. Again, in his pianoforte concerto in C-minor, Beethoven has always used the minor scale in descending with the *major seventh* and *minor sixth*, and in ascending with the *major sixth* and *major seventh*.

Our theorists, in general, do not recognise as a legitimate scale, the minor scale with the *major sixth* and *major seventh* in ascending, and the *minor seventh* and *minor sixth* in descending. Gottfried Weber denounces it, because it contains two intervals which do not belong to any of the three most essential common chords of the minor key.* There were, however, scales in existence among ancient nations, long before these chords were thought of; and also at the present day we find strictly defined scales among nations who are almost entirely unacquainted with harmony in our sense of the word. Moreover, our best composers have often used that minor scale with evident advantage. We have just had an instance of this in the above extracts from Beethoven's sonatas.

Still, most of the characteristic scales met with in national music, are, as the reader must already have observed, almost entirely foreign to the works of our great masters. Does not this fact, it may reasonably be asked, furnish an indisputable proof that no real gain can be derived from them for our art of music in its present degree of perfection?

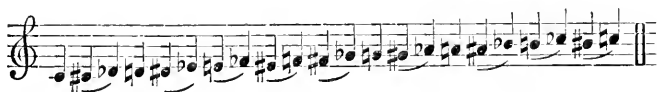
Our great composers, we know, were reflecting men, who studiously availed themselves of every means suited to enhance the beauty of their creations.† It must, however,

* See G. Weber's *Theorie der Tonsetzkunst*, Mainz, 1824. Band ii. p. 15.

† To *compose* music does not merely imply to create musical ideas, but also to exhibit old or known ideas in a new and interesting light. Many kinds of modulations, passages, and conclusions used by Beethoven are also found in Mozart's, Haydn's, indeed in almost every other composer's works, and may be considered as common property. But when touched by a Beethoven or Mozart they generally appear not only fresh and charming, but are actually stamped with a wonderful originality.

be remembered that they had not the same opportunities which we now possess for obtaining a thorough acquaintance with the charming effects produced by certain scales and peculiar successions of intervals met with in national music. Most of the larger and more carefully edited collections of popular tunes from foreign countries have been published only during the last half century. Whatever was accessible before this time, relating to the same branch of music, was too superficial and imperfect to be of essential use to the musical composer.

The admission of intervals smaller than semitones, might, in my opinion, also contribute to the greater perfection of our music. True, we possess a so-called *enharmonic scale*—



but it exists only in theory, and not in practice; for, although we cannot in our musical notation substitute, for instance, in the key of G major, g-flat for f-sharp, or in the key of B major, b-flat for a-sharp, without offending against the recognised laws of musical grammar, there is in the performance generally no difference made between the intonation of f-sharp and g-flat, a-sharp and b-flat, and the like enharmonic intervals. Such delicate gradations of sound would, however, greatly increase the impressiveness of certain melodies, especially of such as are intended to express a tender sadness and longing. We certainly do not greatly feel at present the want of these minute intervals, because our ear has become accustomed to accept for two different ones one tone which is neither exactly the one nor the other. To an Arab or Egyptian musician whose ear has been trained to discern *one-third-tones*, our division of whole tones into two unequal semitones—a large and a small semitone—must naturally appear very unsatisfactory. Mr. Lane observes, “I have heard Egyptian musicians urge against the European systems of music that they are defi-

cient in the number of sounds." And Mr. Davies, the author of the essay before mentioned on the native songs of New Zealand, says, "A similar remark was made to me by Selim Agar, a Nubian, when singing some Amharic songs: 'Your instrument' [pianoforte], said he, 'is very much out of tune, and jumps very much.'"

Some writers have suggested that the Eastern nations are by nature eminently endowed with an acute susceptibility for such subdivisions, and that therefore minute intervals are more indispensable in their music than in ours. This opinion appears, however, to be without foundation. We know how our pianoforte tuners are enabled by practice to distinguish, with great nicety, intervals even smaller than *quarter-tones*. Furthermore, the keenness of the sense of hearing (as, in fact, of all the senses), so remarkable in savages, has often been noticed in the accounts of travellers. And there can be no doubt that the constant exercise of the senses demanded by the usual habits and pursuits of savages is the principal cause of their keenness. In countries where the Arabic system is adhered to, the common people whose ear has not been especially trained to the *one-third-tones*, do not, in general, appear capable of distinguishing them. Mr. Lane states, respecting these intervals in the music of the Egyptians: "They are difficult to discriminate with exactness, and are therefore seldom observed in the vocal and instrumental music of those persons who have not made a regular study of the art. Most of the popular airs of the Egyptians, though of a similar character, in most respects, to the music of their professional performers, are very simple; consisting of only a few notes which serve for every one or two lines of a song, and which are therefore repeated many times."* This sufficiently accounts for the non-existence of *one-third-tones* in many of the popular melodies collected by Europeans in Egypt. However, in some instances these intervals may have been present originally, but may have

* An Account of the Manners and Customs of the Modern Egyptians, by E. W. Lane. London, 1860, p. 354.

been unheeded by the Européan who wrote the music down in our notation.

What has been said will probably be sufficient to convince the reader that if our ear is disqualified for appreciating the effect of intervals smaller than semitones in our music, the defect arises, in general, not from want of ability, but from neglect in cultivating our natural powers.*

There remains, moreover, another fact to be noticed. Perhaps the reader may have had an opportunity of noticing that musical composers, especially those whose favourite instrument is the pianoforte, can be surprisingly indifferent to purity of intonation. At least, I remember some, not without a name in the musical world, who, when visited by a friend, would communicate to him their newest conceptions by means of a pianoforte so painfully out of tune, that a tuner, had he heard it, would have been horrified. On the other hand, the best tuner when engaged in his occupation, will strike consecutive fifths and octaves in rapid succession—proceeding, for instance, from the common chord of C major to that of C-sharp major, D major, and so on—which might drive the composer almost to distraction. This shows that our ear is capable of being highly refined in one respect, and at the same time uncultivated in another. But nobody, I think, will deny that the more our ear is cultivated in every respect, the greater must be the advantage derived therefrom for the art of music.

Smaller intervals than semitones are, however, sometimes actually made use of by our musicians. The singer, not unfrequently, gives by means of them a peculiar charm to his performance. Celebrated solo-performers on the violin do the same. In a concerto with orchestral accompaniment the *vir-*

* Burney, speaking of the *Diesis* of the ancient Greeks, remarks:—"How this quarter-tone could be managed so as to be rendered pleasing, still remains a mystery; yet the difficulty of splitting a semitone into two equal parts, or even dividing it into more minute intervals, is less perhaps than has been imagined. When it is practised by a capital singer, or a good performer on the violin or hautbois, at a pause, how wide it seems!" (Burney's History of Music. Vol. i. p. 37.)

tuoso may thus greatly enhance the beauty of his performance, provided the accompaniment is kept quite subordinate. But the effect is different when he applies, as he is apt to do, the same means in a quartet, or any similarly constructed composition, where all the instruments are of nearly equal importance. As the performers generally intone strictly in accordance with our diatonic and chromatic systems, the deviations by any one of them will prove annoying. This is one of the chief reasons why excellent solo-violinists are often but mediocre quartet players.

There is, however, one great obstacle to the admission into our music of intervals smaller than semitones. I refer to the construction of some of our most important and most favourite instruments,—especially of those with fixed tones, like the pianoforte and the organ. True, several attempts have been made to construct keyed instruments with subdivisions of semitones; but these contrivances have hitherto failed to meet with approval, partly perhaps on account of their being too complicated for practical use, and partly because proposed innovations, however useful and desirable they may be, generally meet with strong opposition.

Perhaps the reader will object, that as upon my own showing the effect of such delicate intervals would be appreciated only by a very refined ear, it would certainly be lost upon people in general. But it should be borne in mind, that there are many delicate beauties in our great musical compositions which entirely escape the observation of people whose musical taste has not been cultivated, but which are therefore not the less important. Nay, they are, for this very reason, likely to be all the more valuable, because they exercise the most ennobling influence upon the taste of the musician; and it is through the musician (be he composer, performer, or teacher) that the musical taste of the people must be elevated. In fact, it is the same in all the arts. We may have read carefully and repeatedly a tragedy by Shakespeare; still, in reading it again we shall probably be struck with some refined beauty in idea or expression which had before escaped our notice. Thus, also, in hearing

again a familiar Symphony by Beethoven, we discover some beautiful modulations, or instrumental effects, which hitherto we had failed to observe. Indeed, some of our best musical compositions, now almost universally admired, were at first slighted by musicians, and long remained a sealed book both to them and to the public. Since, however, the aim of the musician—as, in fact, of every artist—is to approach perfection as nearly as possible, any means likely to assist him in this aim are worthy of his careful consideration.

Moreover, even could it be shown that some of the scales occurring in national music could never be effectively employed in our own music, they would nevertheless be worthy of our attention; because it is especially through an acquaintance with the scales that we are enabled to understand exactly the peculiar constructions of the tunes. Thus, the student of national music might not inappropriately be likened to the botanist, to whom all plants are of interest. For, as all the beautiful flowers of our gardens have been cultivated from flowers of the field and forest, so also our finest musical compositions have been gradually developed from simple national songs and dances. The grand Opera air has been originally an unpretending little ditty, and our elaborate orchestral Symphony—a small *impromptu* upon a single rude instrument. The horticulturist has long since been aware of the advantage which a knowledge of botany may afford him. His aim is not only to bring the indigenous flowers to the highest state of perfection, but also to cultivate new specimens imported from all parts of the world, and to produce continually new varieties of those already known. The musician is, in his way, also a horticulturist; but unfortunately he is generally deficient in his botanical knowledge, and still needs to be convinced of the advantage which he might derive from the study of national music.

CHAPTER III.

ON THE CONSTRUCTION OF NATIONAL TUNES.

BEFORE we examine the construction of national tunes, it will be advisable to consider a few facts relating to our own musical theory.

All the different *compound times* used in musical notation, are reducible either to the *simple common time*, or to the *simple triple time*. The former may be indicated thus \square , and the latter thus Δ . The *simple common time* is, in our musical notation, written in various ways. The two following are the most usual:—



The *simple triple time* is usually written in one of the two following ways:—



In a *compound time* the order in which the accents occur is exactly the same as that of the simple time to which the compound time is reducible. But as the accent on the first part of a bar is, as a rule, stronger than any subsequent one, it follows that the rhythmical effect of a musical composition written in a compound time must be different from that which is produced when in the notation the simple time from which the compound time has been derived, is adopted instead. Thus, in the following melody all the accents are

of equal strength, because every one of them occurs upon the first part of a bar.



But if for this notation one in a compound time is adopted, the equality of the accents is not preserved, and the rhythmical effect is consequently changed.



This fact has evidently not always received due consideration by collectors in committing national tunes to paper from oral communication. The original rhythmical effect has therefore not always been faithfully rendered in the notation. We possess, however, now so many carefully compiled collections of songs and dances, that we are enabled to ascertain with much exactness the prevailing times, combinations of bars, modulations, and other peculiarities bearing upon the construction of the music, in most if not in all nations.

Motive is the term which may most properly be applied to the shortest musical idea. It consists of a group of notes generally constituting one bar, but sometimes commencing in one bar and extending into the next.



A *phrase* extends over about two bars, and usually contains two or more *motives*, but sometimes only one. In the latter case the terms *phrase* and *motive* may be used indifferently.



A *section* consists generally of two phrases; and a simple *period* consists of two sections.

The diagram illustrates a musical period of 8 bars. It is divided into two sections of 4 bars each. Section 1 contains Phrases 1 and 2, while Section 2 contains Phrases 3 and 4. Each phrase is further divided into two motives, resulting in eight motives in total. The notation is in 6/8 time and includes a key signature of one flat.

A period, however, does not necessarily always embrace eight bars. It may be extended several bars; or it may be condensed one or two bars. Periods of six bars are sometimes formed of sections each containing three bars only.

The diagram illustrates a musical period of 6 bars, divided into two sections of 3 bars each. The notation is in 3/8 time and includes a key signature of one flat.

Sections consisting of three bars instead of four, are by some theorists considered as enlarged phrases. There is altogether much uncertainty in the employment of these terms—and, indeed, of many others. It is especially for this reason that I have thought it necessary to state beforehand explicitly how they are to be understood whenever they occur in the following pages.

The simple times are, as might perhaps be expected, of most frequent occurrence in national music. Among nations or tribes in the lowest stage of civilization the common time appears to be more frequent than the triple time. This may be traceable to a very simple cause. If the savage sings while walking, which undoubtedly he often does, his natural feeling for rhythm will lead him to adapt his extempore melody to the sound of his steps, or to the regular swinging motions of his arms, of a sling, or some other weapon, or of a vessel which he is carrying on a string or handle. His innate feeling for rhythmical regularity will soon lead him to

conceive these beats or motions not as of equal strength, but as alternately one stronger than the other. They are, in reality, so in most instances. The savage is likely to have the arm which he is in the habit of chiefly exercising in his daily pursuits, more freely developed than his other arm. If he carries a heavy weapon or prey on one of his arms, one of his steps will be heavier than the other; if he carries anything with him loosely on a string while he is walking, it will naturally oscillate alternately, with an impetus and a check. In short, the adoption of the common time appears to suggest itself to him by extraneous impressions as well as by an inborn susceptibility for symmetrical beauty.

There are, however, several agencies which modify the natural development of musical rhythm and measure; such, for instance, as the construction of the language, the favourite metre of the poetry, and the peculiar steps in the dances of a nation. It is therefore not surprising that among nations in an advanced stage of civilization we should meet with some in which the common time, and with others in which the triple time, is decidedly predominant. An equally frequent employment of both measures occurs only in a few nations.

An examination of the most trustworthy collections of national tunes from different European countries gives, as regards this question, the following result. The numbers indicate how many tunes in a hundred are in the stated time.

Common Time:—Hungary, 90; Servia, 90; Russia, 75; Roumania,* 75; Finland, 70; Turkey, 70; Scotland, 60; Denmark, 55. In France, Sweden, Switzerland, and Wales, the number of common times is nearly equal with that of triple times.

Triple Time:—Spain, 90; Austria,† 85; Poland, 80; Italy, 80; Bohemia, 65; Norway, 65. In Germany, Ireland, and England, the number of triple times slightly exceeds that of common times.

* Moldavia and Wallachia having been united under one ruler in the year 1858, are now together designated Roumania.

† This refers only to the German provinces of the Austrian empire.

In the published collections of national tunes, the simple times are almost always written as follows:—

$$\frac{2}{4} \qquad \frac{3}{4} \qquad \frac{3}{8}$$

and the compound times are seldom other than $\frac{4}{4}$ and $\frac{6}{8}$. Simple times are most in use in Hungary, Russia, Servia, Roumania, Poland, Finland, Spain, Bohemia, and Norway. Of these countries those which are first named have the larger numbers of simple times.

The European countries in which more compound times occur than simple times, are Italy, Scotland, Ireland, Wales, England, Portugal, Turkey, and a few others.

As regards extra-European countries, it is impossible at present to determine the prevailing measures with the same certainty as in European countries, partly because the number of reliable specimens of melodies is, in many instances, too limited, and partly because the collectors have evidently not always been very scrupulous in noting down the music. Hamilton Bird, who has published a collection of Hindu airs, avows that "it has cost him great pains to bring them into any form as to time, which the music of Hindustan is extremely deficient in." Other compilers of collections from Asiatic countries have evidently taken similar liberties in altering what appeared to them deficient with respect to rhythmical construction and measure. Of the airs from Hindustan which have been published by European collectors, about one half are in common time, and the other half in triple time, simple and compound. The Chinese airs in my possession are all in common time. The same is the case with almost all of those from Burmah, Java, and from some other parts of Asia and Malaysia. Respecting the rhythmical construction of the music of the negroes in Africa, a few remarks will presently be offered. In America almost all the foreign races which are settled there have preserved more or less their own music. The negroes have retained not only their songs and their manner of performance, but also in some countries their musical instruments. The Spaniards have introduced into Mexico and other parts of America their *Bolero*, and similar songs and dances of their

original home. Again, in Brazil we meet with the *Modinha*, the characteristic national song of the Portuguese. The relation between the numbers of common and triple times among these immigrants is therefore nearly the same as in the countries whence the music has been originally derived. The Indians in several parts of America still possess a music of their own, inherited from their ancestors.

The $\frac{5}{4}$ time occurs sometimes in national music; at least collectors have sometimes been induced to choose this measure for rendering in our notation the rhythmical construction of certain melodies. The $\frac{5}{4}$ time occurs most frequently in the songs of the Finns; the Finnish *Runo*-songs are generally noted down in this measure.

THREE SONGS OF THE FINNS.

No. 1. Runo.



No. 2. Runo.

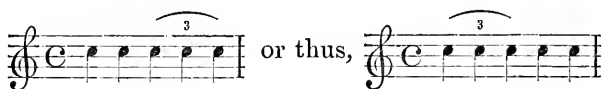


No. 3. RUNO.



Näin on häi-tä häi-läh-ti-hin, näin on häi-tä häi-läh-ti-hin,
Pi-to loi-ta pil-lat-ti-hin, pi-to loi-ta pil-lat-ti-hin.

Also in the songs of other nations besides the Finns, the $\frac{5}{4}$ time is now and then to be met with. It occurs, for instance, in several Turkish tunes recently published in Constantinople. In some cases the $\frac{4}{4}$ time with a triplet, either thus,



or thus,

would probably have been more properly employed for notation. It is also very possible that any one unpractised in noting down national airs might be misled by a quaver rest regularly occurring at the end of the bar in a melody in $\frac{3}{4}$ time,—



and might, by ignoring the rest, be led to adopt the $\frac{5}{8}$ or the $\frac{5}{4}$ time in his notation. At all events this measure has too little rhythmical decision and energy for us to expect to find it often in national music, which generally is pre-eminently distinguished by a distinct and vigorous rhythm. Still, in some kinds of songs it may be demanded by the poetry, or rather by the peculiar rhythm, of the language. Even more strange and undecisive is the $\frac{7}{4}$ time; but this measure also occurs in a Finnish song, which for the sake of curiosity I shall here insert.

FINNISH RUNO.

Moderato.


Kun mun kul-ta-ni tu-li-si, ja tu-li-si.

Ar - ma ha - ni as - te - lei - si, as - te - lei - si.

Tun - ti sin mä tuon tu - los - ta, ja tu - los - ta

Ar - vo - ai - sin as - tun - nas - ta, as - tun - nas - ta.

In genuine national music nothing is unnatural. The *mixed times*, however strange and unaccountable they may at a first glance appear in the notation of a national song, generally reveal, on closer examination, a symmetrical order, or, in other words, a natural and impressive rhythmical construction of the melody. The following airs of the Woloffs, Mandingos, and Sereres, three negro tribes in Western Africa, may serve to illustrate this observation.

NEGRO MELODIES.

1. WOLOFF AIR.

2. MANDINGO AIR.

Allegretto.

3. SERERE AIR. R L R L

The first of the above airs has been written in $\frac{5}{4}$ time in the work from which I have transcribed it; but the notation in mixed times which I have subjoined, appears to be the more proper one. The air of the Mandingos has three different measures:—viz., $\frac{6}{8}$, $\frac{4}{4}$, and $\frac{3}{4}$; still it is not wanting in fluency and distinctness of character, and this would undoubtedly be even more perceptible if the tempo and the manner of performance had been indicated as far as this is possible with the signs used in our notation. The third air is a boat song, which is sung by the crew while rowing. Here it has been noticed by the collector that the rowing is performed in strict conformity with the time of the song. He says, “the letters R above the staff show the moment when the oars are raised, and the letters L denote their being lowered into the water. This air, therefore, is most strictly regular as to rhythm. Whatever may be the interior changes from triple to common measure, the time which the respective changes consume must be equal; for what can be more isochronous than the movement of the oars of a well-trained boat’s-crew?”* Indeed, most of the negro tribes possess a remarkably keen susceptibility for rhythmical regularity. This is evident from their dances with the usual accompaniment of drums, and other instruments of percussion, executed with the greatest possible precision. Their songs, however, often consist of merely short melodies, which, like the recitative, do not possess a strictly defined symmetrical

* See ‘The World in Miniature,’ edited by Shoberl; *Africa*. Vol. iv. p. 93.

construction. The cause of this may be attributed to the circumstance that the negroes on many occasions are in the habit of improvising the words of their songs, and that the melodies must therefore continually undergo slight modifications demanded by the improvised poetry, which, as regards the number of the syllables, as well as the metre in general, is not always constructed precisely after the same rule, but alters according to the momentary inventions of the improvisator.

All the verses of a national song are usually sung to the same melody. The number of verses is sometimes great. This is especially the case in ballads. But the number of syllables in the corresponding strophes of the several verses is not always exactly alike. Hence a slight alteration of the melody is often required in its repetition—such as a substitution of two quavers for a crotchet, the introduction of a triplet, or the adoption of one note for two of half its value. Unusual deviations of this kind are, in carefully compiled collections, generally indicated by small notes. The usual ones scarcely require to be pointed out, as they easily suggest themselves by the poetry. There are, however, instances where in one or two verses of a song the melody undergoes a complete alteration in its rhythmical construction, occasioned by the poetry. One example will suffice. It is a German ballad, in which a young knight while riding over the fields on a visit to his sweetheart, becomes gradually more and more impressed with sad forebodings, arrives at her home and finds her dead. This ballad is poetically as well as musically so beautiful that I shall give it entire with the original words. Indeed thus only can the deviations alluded to be properly understood.

‘LIEBCHENS TOD.’ A GERMAN BALLAD.

Moderato.

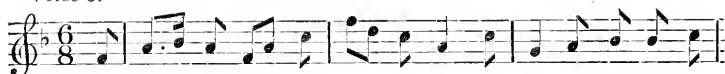
Es ritt ein Reuter frisch wohlgemuth, zwei Federn trug er auf
 sei-nem Hut, zwei Federn trug er auf sei-nem Hut.

2. Die eine war grün, die andre war blank :
"Mir ist, mir däucht, Jungfer Dortchen ist krank."
3. Und als er an die Grunhaid' kam,
Hört' er die Glücklein schon läuten.
4. "Die Glücklein läuten so rosenroth :*
Mir ist, mir däucht, Jungfer Dortchen ist todt."
5. Und als er an den Kirchhof kam,
Da sah er die Gräber schon graben.
6. "Glück zu, Glück zu, ihr Gräber mein!
Für wen grabt ihr das Gräbelein?"
7. "Wir graben das Gräblein für 'ne hübsche Madam ;
Was hat der junge Herr darnach zu frag'n?"
8. Und als er an die Hausthür kam,
Da hört' er die Mutter schon weinen.
9. "Glück zu, Glück zu, Frau Mutter mein!
Was macht denn Jungfer Dortchen mein?"
10. "Jungfer Dortchen macht,—dass sich Gott erbarm'!
Sie schläft dem Herrn in seinem Arm!"
11. "Ach Mutter, machen sie das Särgelein auf!
Ich will sie noch einmal anschauen."
12. "Frau Mutter, nehmen sie ihr das Kränzlein ab,
Und setzen ihr auf eine Haube."
13. "Frau Mutter, machen sie das Särgelein zu ;
Ich kann sie nicht mehr anschauen."
14. Es dauerte kaum dreiviertel Jahr,
Da wuchsen zwei Lilien auf ihrem Grab.
15. Was stehet denn da wohl drunter geschrieben ?
"Sie wär'n alle Beide bei Gott geblieb'n."

In the third verse the melody is altered to the words *Hört' er die Glücklein schon läuten* ("Heard he the village bells ringing").

* The epithet *rosenroth* ("rose-red") here applied to the ominous sounds of the bells, is too characteristic to be left unnoticed. Nothing shows more forcibly the close affinity existing between the arts, than the fact that even in national songs terms and epithets are borrowed from one for describing impressions conveyed by another. The painter speaks of tone and harmony, and the musician uses expressions as colour of sound, light and shade, &c.

Verse 3.



Und als er an die Grunhaid' kam, hört' er die Glücklein schon
 (And when un - to the heath he came, heard he the village bells



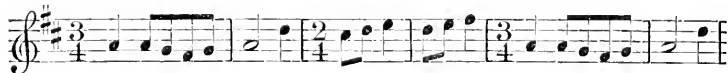
läuten, hört' er die Glücklein schon läuten.
 ringing, heard he the vil- lage bells ringing.)

The same substitution of a $\frac{3}{8}$ measure for a $\frac{6}{8}$ measure occurs in verses 5, 8, 11, 12, and 13; all the other verses being sung strictly to the melody of the first verse. The intimate agreement of this rhythmical change with the emotions expressed by the words is too obvious to require further comment. How many such delicate touches are there to be met with in national music affording valuable hints to the reflecting musician!

In no kind of music do the mixed times appear so much out of place as in dances. There are, however, national dance tunes which cannot properly be written down otherwise than by changing the measure in some of the bars. Dionys Weber, in his 'Vorschule der Musik' (Prague, 1828), has published two old dances of this kind, belonging to the country people of Bohemia. I shall insert them here. It will be seen that the bars of different measure occur in a distinctly symmetrical order.

TWO DANCES FROM BOHEMIA.

No. 1





No. 2.

The peasants in the kingdom of Bavaria have a dance which they call 'Der Zwiefache,' or 'Gerade und Ungerade' (*Even and Uneven*). The tempo is taken very fast, and the tune is repeated at least half a dozen times. A German gentleman who was born in the Upper Palatinate of Bavaria, and who states that in his youth he has often joined in the performance of these dances at rural festivities, has published twelve of them arranged for the pianoforte.* I shall here give three from this source.

THREE GERMAN DANCES, CALLED 'ZWIEFACHE.'

No. 1.

* See *Cecilia*, eine Zeitschrift für die musikalische Welt. Vol. xxvii. p. 224.

No. 2.

First system of musical notation for No. 2. The score is in G minor (one flat) and 3/4 time. The upper staff (treble clef) contains a melodic line with slurs and accents. The lower staff (bass clef) contains a bass line with chords and slurs. Dynamics include *f* and *sfz*.

Second system of musical notation for No. 2. The upper staff continues the melodic line. The lower staff features chords and rests. Dynamics include *sfz*.

Third system of musical notation for No. 2. The upper staff has a melodic line with slurs. The lower staff has chords and rests. Dynamics include *p*.

Fourth system of musical notation for No. 2. The upper staff has a melodic line with slurs. The lower staff has chords and rests. The system concludes with double bar lines.

No 3.

First system of musical notation for No. 3. The score is in G minor (one flat) and 3/4 time. The upper staff (treble clef) contains a melodic line with slurs. The lower staff (bass clef) contains a bass line with chords and slurs. Dynamics include *f*.

The image displays a musical score for a Swiss air, presented in four systems. Each system consists of a treble staff and a bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Dynamics are indicated by 'mf' (mezzo-forte) and 'f' (forte). Articulation marks, including slurs and accents, are used throughout the piece. The score concludes with a double bar line and repeat dots.

Compound times other than $\frac{4}{4}$ and $\frac{6}{8}$ are of rare occurrence in the national music of most countries. Sometimes collectors have been induced to employ in their notations measures such as $\frac{9}{8}$, $\frac{12}{8}$, $\frac{15}{8}$, and others of the kind. The following Swiss air is usually given in published collections in the peculiar notation shown here; still the adoption of the simple $\frac{3}{8}$ measure would, in this instance, very probably answer the purpose equally well.

SWISS AIR.

Moderato.

Mys Lieb, wé du zur Chilche thuest ga, lueg mi nit genge so a!



süst säge die fu - le Chlapperlüt, mir ziehjen en an - ge - re na.

Vocal music of the nature of the recitative, or such as cannot properly be divided into bars, undoubtedly originated, as has already been intimated, from the words of the songs, whenever these are considered as of greater importance than the music itself. Thus, the religious and moral laws, the addresses to the Deity, and the extempore laudations in honour of an influential personage, are very usually sung in a kind of recitative. The compositions, however, vary greatly in construction. They might be classed under three distinct heads, viz.:—1. Compositions in which each syllable has generally only one note, and which are nothing but a declamation in tones, like the recitative in our operas and oratorios; 2. Compositions in which the words are mostly chanted upon one tone, and in which the metrical effect is more predominant than the declamatory—as is the case in the vocal performances of some Christian churches; and 3. Compositions in which the recitative is interspersed with florid passages, like the so-called *cantillation* in the Jewish synagogue.

It is true, this kind of music is in our notation not unfrequently written with bars; but the measure is not observed in the performance. The recitation of the Koran by the Mahomedans in Egypt, as communicated in Lane's 'Manners and Customs of the Modern Egyptians,' may serve to show how such performances have been usually rendered in our notation.

SPECIMEN OF THE CHANTING OF THE KORAN.

Moderato.

Bi - smil-lá - hi-r-rah - má - ni-r-ra-beem. El-ham-du lil - lá - hi
 rab - bi-l-'a - la mee-nar-rah - ma - nir - ra-hee - mi ma - liki yow-mi-d-
 deen. Ee - yá - ka naa - bu - doo wa - ce - yá - ka nes - ta-'een. Ildi-
 nas - si - ra - ta-l mus-ta - kee - ma si - rá - tal - le zee - na an-
 'am - ta 'a - lei-him ghei - ril-magh doo - bi 'a - lei-him wa - lad-
 da - leen. A' - meen.

There is no doubt that songs of the nature of the recitative are much more usual with some nations than with others. They are of common occurrence in the music of some Asiatic nations, as, for instance, in that of the Arabs and Persians. Talvj, and some other writers, have observed that the Servian songs are mostly of this kind; musicians have, however, collected a considerable number of Servian popular melodies which, as regards rhythm, are very symmetrical in construction, and have properly been written down in a distinctly fixed measure. Captain Cook, in describing the customs of the natives of Tanna Island, one of the New Hebrides, relates:—"About daybreak a noise was heard in the woods nearly abreast of us, on the east side of the harbour, not unlike singing of psalms. I was told that the like had been heard at the same time every morning, but it never came to

my knowledge till now when it was too late to learn the occasion of it." Having just made arrangements for leaving the island, he had not time to investigate these mysterious performances; but they appeared to him to be associated with religious ceremonies. He says:—"Some were of opinion that at the east point of the harbour was something sacred to religion, because some of our people had attempted to go to this point, and were prevented by the natives."* Mariner, who lived several years among the aborigines of the Tonga Islands, has described several kinds of their songs, "some of which," he observes, "are to be considered pieces of recitative, particularly those according to the *Neuha* mode;† others, again, have a considerable variety of tone, and approach to the character of European music."

The fact is, that most nations have certain songs for special occasions; but a traveller seldom has opportunity to hear the people perform their music on many different occasions; hence the frequent diversity in the accounts of travellers respecting the prevailing characteristics of the music appertaining to a nation.

Another point concerning the construction of the compositions, requiring consideration, is the working out of the *motives*. In the music of almost every nation we meet with some favourite groups of notes, constituting *motives* of a peculiar rhythm, which are employed with evident predilection. They might be compared to certain standard expressions usually met with in popular poetry. In the Scotch music, for instance, are frequently found motives of a rhythm in which the first note has only one-fourth the duration of the second—



* A Voyage Towards the South Pole, and Round the World, by J. Cook. London, 1777. Vol. ii, p. 75.

† *Neuha* is the name of one of the Navigators' Islands, north-east of the Tonga or Friendly Islands. It would then appear that in some of these islands the Recitative is more prevalent than in others.

This is known as the *Scotch Catch*, or *Snap*, and evidently originated in the dance called *Strathspey*.

SCOTCH AIR.

Andantino.

Roy's wife of Al - di - val - loch, Roy's wife of Al - di - val - loch,
 Wat ye how she cheat-ed me, as I can' o'er the braes o' Balloch? She
 vow'd, she swore she wad be mine; She said she lo'ed me best of o'nie; but
 O the fickle, faithless quean, She's ta'en the carle* an' left her Johnnie!

Mr. Graham observes:—"This peculiarity was seized upon during the last century by the English imitators of Scottish music, and was used most unsparingly in their productions. Of this the Anglo-Scottish airs contained in the first volume of Johnson's *Museum* afford abundant proof; among these we may particularize 'The Banks of the Tweed,' 'My dear Jockey,' 'Kate of Aberdeen,' and 'Sweet Annie frae the sea-beach came.' The use or abuse of this 'catch' was not confined, however, to imitations of Scottish airs, but was even introduced into the Italian operatic music of the day."† And Dr. Burney, in his account of the state of the opera in London in the middle of the last century, says—"there was at this time much of the *Scotch Catch*, or cutting short the first of two notes, in a melody." Again, in recording the performance of the opera 'Vologeso,' composed by Cocchi, Perez, and Jomelli, he remarks—"the *Scots Snap* seems to have been contagious in that school [the Neapolitan] at this

* *Carle*, an old man.

† The Songs of Scotland. Vol. ii., p. 33.

time; for all the three masters concerned in this opera are lavish of it.* Still some of our great composers have employed it very effectively. Among these may be mentioned Gluck and Mozart. There is, however, no evidence that it was suggested to them by Scotch music. Mozart has more likely borrowed it from Gluck, if it was not his own conception. There are, as is well known, in his dramatic compositions, many ideas which he owes to the study of Gluck's operas. A *motive* somewhat similar to this is also of frequent occurrence in the music of the Hungarians, which, however, in other respects, bears not the least resemblance to Scotch music. The Hungarian *Catch* occurs most usually in the middle of a bar, and especially towards the end of a section.

HUNGARIAN AIR.

Andante.



Az al-föl-dön ha-lász legény va-gyok én, Ti-sza partjan
 kis huny hó-ban la-kom én. Sze-lid lanykám jöjj-be hoz-zám
 pi-hen-ni, ü-reg a-nyám majd gon-do-dat vi-se-li.

A *motive* like the following is of frequent occurrence in Wallachian music.



It is of course impossible to understand the peculiar and charming effect of such *motives* without seeing them in connexion with the melodies to which they belong. I shall

* Burney's History of Music. Vol. iv. p. 457, 472.

therefore insert here a Wallachian tune in which the above group occurs, as will be seen, in each of the three divisions. As it does not exhibit the usual steps of *superfluous seconds*, this tune is very melodious and expressive even to ears uninitiated in the characteristics of Wallachian music. The accompaniment is so arranged as to convey to the reader an idea of the effect produced when it is performed by a Wallachian band. The instruments usually employed are three or four violins, a Pandean pipe, and a kind of guitar, or rather lute, called *Kobsa*.

WALLACHIAN AIR.

Andante espressivo.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music includes various notes, rests, and slurs. Dynamics include *sfz* (sforzando) and *pp* (pianissimo). Articulation marks include *Sve* (sustained) and *loco* (loco). There are also markings for *W* (wide) and *W* (wide) in the upper staff.

The second system of music consists of two staves. It features first and second endings, indicated by '1' and '2' above the notes. A repeat sign is present. There is an asterisk (*) above the final measure of the first ending. The music includes various notes, rests, and slurs.

The third system of music consists of two staves. The upper staff has a melodic line with slurs and dynamics. The lower staff provides accompaniment. The music includes various notes, rests, and slurs.

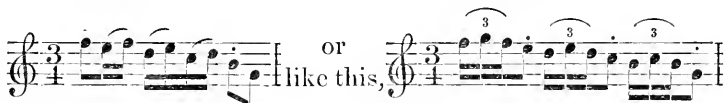
The fourth system of music consists of two staves. It features first and second endings, indicated by '1' and '2' above the notes. The music includes various notes, rests, and slurs.

* The student will perceive that the admission of A-natural here appears very peculiar. Most of our composers would undoubtedly have written A-flat instead. Still, as it stands, the interval is not only more original, but, in my opinion, also more beautiful. We require, however, to become somewhat familiar with the melody in order properly to appreciate the peculiar charm thereby produced.

The Spaniards are fond of introducing embellishments into their melodies, particularly in descending the diatonic scale. Thus, instead of this motive



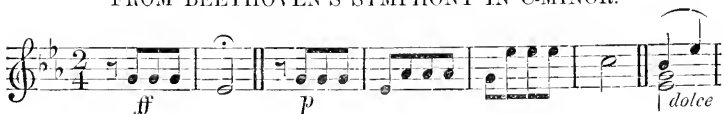
they are inclined to use one like the following—



not only in their instrumental performances, but even in their songs.* A predilection for some or other certain kind of *motive* is observable in the popular music of almost every nation. The above indications will, however, suffice to draw the student's attention to the fact if he examines the music of any particular country.

A manifold and clever treatment of the motives of which the theme consists, contributes especially to the oneness and clearness of a musical composition. Our great masters have therefore generally constructed the accessory ideas of a composition from one or other motive contained in the theme. Beethoven, in the first movement of his Symphony in C-minor, even prefaces the theme with the principal motive, given twice in unison. The theme, immediately following, is formed from this one motive exclusively. The admirable composition is too well known for the following examples extracted from it, and showing some of the various ingenious ways in which the motive is employed and developed, to require further explanation.

FROM BEETHOVEN'S SYMPHONY IN C-MINOR.



* These florid passages may originally have been derived from the Moors, since they occur also in Arabic music.



Not less interesting is the treatment of the principal motive of Mozart's overture to 'Die Zauberflöte.' This composition is written, it will be remembered, after the old form of the overture in which the allegro is divided into two parts by a short adagio, or other slow and solemn movement, introduced after the conclusion of the first part of the allegro upon the dominant. The same form has been used by Mozart in his overture to 'Die Entführung aus dem Serail,' and by Gluck in his overture to 'Alceste.' In the present instance the motive is treated *fugato* at the commencement of the allegro, and is subsequently developed in divers beautiful combinations and modulations. Like that in Beethoven's Symphony just noticed, it occurs even as an accompaniment to the so-called second theme.

FROM MOZART'S OVERTURE TO 'DIE ZAUBERFLÖTE.'

Not only the first motive but also any others which the theme contains, are in a well-constructed composition usually

worked out and exhibited in different lights. Take, for instance, the theme of the first movement of Beethoven's celebrated Quartet in F-major, op. 59. Here the motive which forms the third bar of the theme has been quite as ingeniously and variously treated as that of the first bar.

FROM BEETHOVEN'S QUARTET, Op. 59.

Such examples are to be found in every well-written composition; but they occur most frequently in Sonatas, Quartets, Symphonies, and other compositions constructed after a strictly-prescribed form. Of this the reader undoubtedly is aware. My object is to draw attention to the noticeable fact that the prevalence and development of a certain motive is just what we continually meet with in national music. Only its treatment here, as might be expected, is far less complicated than in the elaborate compositions of our great masters. In dance-tunes an entire period is sometimes constructed from one or two motives only.

A POLISH SONG AND DANCE.

Allegro.

Oj nie mas ci to nie mas jak pa-ro-bek jak Maciek wszystkie dzi-wki

wy-tán-co-wal jak i - no do karcmy za-sed.

Evidences in proof of the correctness of the above observation will offer themselves continually to the student in analysing national tunes. It would therefore appear that the usual device of developing the motives derived from the theme in an elaborate composition, is by no means so artificial and arbitrary a contrivance as some of our present composers maintain it to be, if we may judge from the disregard shown to it in their productions; but that it emanates from a natural and healthy taste for what is beautiful in art. The so-called Music of the Future advocated by these composers, will, therefore, it may be safely predicted, always remain music of the *Future* too confused for the *Present*, because it is too unnatural to produce distinct and agreeable impressions.

As regards the *periods* in national music, every one may, on examination, easily convince himself that they are quite as manifold as the measures. And as in the music of almost every nation one certain measure is decidedly predominant, thus also a predilection of the people for one certain period is generally observable. The most symmetrical and most simple period is that which consists of two sections, each comprising four bars, and which consequently extends over exactly eight bars. It is therefore not surprising that this period should be of frequent occurrence. This is, however, by no means the case in every nation. The Hungarians, for instance, usually construct the period of two sections of three bars each; it embraces therefore only six bars.

HUNGARIAN AIR.

Andante.

The peculiar effect of a succession of sections each consisting of three bars, has not hitherto, in my opinion, received from our musical composers the degree of consideration which it deserves. Beethoven has, however, sometimes made a happy use of it. As an interesting example may be noticed the Scherzo of his Ninth Symphony. As here the suddenly-introduced sections of three bars might easily perplex the performers, he has taken the precaution to indicate the rhythmical change by adding the words *Rhythme de trois mesures*.



In national music it may have happened not unfrequently that periods originally of eight bars were in the course of time condensed or enlarged. In the following melody from Bohemia we have two rests of a whole bar each. These may not improbably be gradually disregarded by the people in singing the air, and the period of eight bars may thus become transformed into one of six bars.

BOHEMIAN AIR.

Adagio.

A musical staff in treble clef with a 2/4 time signature and a key signature of two sharps (D major). The melody is accompanied by a bass line. There are two whole-bar rests in the first line of music. The lyrics are in Czech.

Kdybys mě-la, má pa-nen-ko, sto o-wee a gá genom
 za klobaukem ga-lo-wee; ne-lu-desť má, ne-nj mo-
 žná, a-ni ti to, má panen-ko Pán Bůh ne-dá.

On the other hand, nothing is more usual with some nations than to repeat a bar of an air in order to give greater effect to the words, or to render a certain favourite motive more prominent. In this way undoubtedly periods of nine bars have

not unfrequently arisen from periods of eight bars; since alterations of this kind, if they are in accordance with the taste of the people, and prove effective, are likely to be generally adopted. The two following German airs contain some such repetitions, as will be directly perceived by the brackets. If the notes which these enclose are omitted, the construction of the melody assumes the usual symmetrical order, but it loses in originality and freshness. The first of the airs is a popular huntsman's song. Here the repetition of the words "in sein Horn" enlivens the melody greatly, and is the more appropriate as the motive thus repeated suggests the sound of the huntsman's horn.

GERMAN AIR.

Allegretto.

Es blies ein Jä-ger wol in sein Horn, wol in sein Horn, und
 Al-les was er blies das war verlor'n; Hop-sa-sa, tra-ra-ra-ra! und
 Al-les was er blies das war ver-lorn.

GERMAN AIR (FROM SWABIA).

Moderato.

Muss i denn, muss i denn zum Städ-te-le naus, Städ-te-le naus, und
 du mein Schatz bleibst hier? Wenn i komm, wenn i komm, wenn i
 wie-drum komm, wie-drum komm, kchr i ein mein Schatz bei dir.

poco ritard.



Kunn i glei net all-weil bei dir sein, han i doch mein Freud an

a tempo




dir; wenn i komm, wenn i komm, wenn i wie - drum komm,




wie-drum komm, kehr i ein, mein Schatz, bei dir.

Such repetitions of a motive or of a phrase are not always quite exact. They may generally have been exact at first, and may have afterwards undergone a change. This seems, for instance, to have happened in the following air, where the motive is marked by a bracket.

GERMAN AIR.

Andantino.


Ich stand auf ho-hem Ber-ge, und sah in's tie-fe Thal; ein



Schifflein sah ich fah-ren, fah-ren, dar-in drei Grafen war'n.

An enlargement of a period by a repetition of its last motive or phrase is, with some nations (as for instance, the Germans and Bohemians), not uncommon.

BOHEMIAN AIR.

Allegretto.


Wy-le-te-la ho-lu-bi-čka ze ská-ly ze ská-ly,



pro-bu-di-la mo-dré o-či ze spa-nj, ze spa-nj.

A period which begins with an incomplete bar, usually ends with an incomplete bar. In most countries the majority of the national tunes commence with a complete bar. In some countries (as, for instance, in Hungary and in Russia) scarcely any other commencement ever occurs. But in a few countries (as, for instance, in Scotland and in Germany) the commencement with an incomplete bar is the most frequent.

Again, several nations are in the habit of repeating in their songs an entire period; the songs are therefore in notation divided into two or more parts, each of which is to be repeated. Dance-tunes often contain three or even more such divisions. But it is to be feared that in not a few instances signs of repetition have been unwarrantably introduced in the notation of the airs, either from mere carelessness of the writer, or because he took it for granted, from what he knew to be the case in his own country (perhaps England or Germany) that each part must be sung twice. Moreover, the entire melody ought necessarily to be several times repeated if we wish to obtain an accurate idea of its effect. Almost all the airs have several verses—often a considerable number—which are sung to the same melody. As regards dance-tunes it is a matter of course that their original effect cannot be properly understood if they are not several times repeated without interruption, as this is always done when the people dance to them.

Again, there are songs in which the tempo entirely changes. Of these, songs in which the first portion is in a slow or in a moderate movement, and the subsequent portion in a quick one, are more frequently met with than those in which the first portion is faster than the second. I shall insert an example of each kind, viz.:—a German and a Servian air. The former is of a humorous character, and its proper effect therefore depends much upon the performance—requiring at the commencement a seriousness almost bordering on solemnity, and after this a sudden outbreak of hilarity. This change of emotions is here quite natural because it is in accordance with the poetry.

GERMAN AIR.

Grave.

Ich bin meinem Mädchen gut, ob sie gleich so spröde thut.

Allegretto.

Eines weiss ich doch von ihr, dass ihr was ge - fällt an mir;

Eines weiss ich doch von ihr, dass ihr was ge - fällt an mir.

SERVIAN AIR.

Allegro vivo.
Moderato tranquillamente.

A very usual form of national songs is that in which *Solo* and *Chorus* alternate. A section, or perhaps a whole period, is sung by one person alone, and is repeated by a number of singers either in unison or in harmony; or, the chorus, instead of repeating the melody of the solo-singer, takes it up and extends it;—or the solo-singer is now and then interrupted by the chorus which at intervals intersperses a motive or a phrase. All these different combinations of solo and chorus are common in many countries, and are found even with some nations in the lowest stage of civilization. The same form, in one or other of the modifications referred to, was also in use among the ancient nations; and



The above songs of the natives of the Samoan or Navigators' Islands were written down by a gentleman attached to the United States Exploring Expedition. The first two are boat-songs, and the third is used in dancing. Captain Wilkes gives the translation of the first of them, thus—

Cook tells you pull away ;
I will do so, and so must you ;

and he adds that all the natives have some knowledge of Captain Cook, derived from their communication with the Friendly Islands. "In their trips from town to town they are generally on parties of pleasure termed *Malanga*, and are frequently to be met with singing their boat-songs."* Compositions of this construction are especially used during some laborious occupation to ensure a certain regularity in its progress, as well as to animate the workmen,—as, for instance, at the launching of a boat, the building of a house, the conveyance of heavy burdens, &c. The songs of the Egyptian boatmen on the Nile, and of the palanquin-bearers in Hindustan are usually of this class.

In further illustration of the above remarks I shall add here a short description of the singing of Chinese river-boatmen, given by a well-known English traveller in China:—"On board the yachts constant mirth and good humour prevailed among the seamen. When the weather was calm the vessels were generally pushed on by means of two large sculls or oars turning upon pivots placed in projecting pieces of wood near the bow of the vessel, and not the stern, as is the practice of most other nations. From six to ten men

* Narrative of the United States Exploring Expedition during the years 1838-1842, by Charles Wilkes, London, 1842. Vol. ii. p. 144.

are required to work one of these oars, which, instead of being taken out of the water, as in the act of rowing, are moved backwards and forwards under the surface in a manner similar to what in England is understood by sculling. To lighten their labour and assist in keeping time with the strokes, the following rude air was generally sung by the master, the whole crew joining in the chorus.


SONG OF CHINESE ROWERS.

SOLO
BY THE
MASTER.



Hai - yo hai-yau, hai-yo hai-yau


CHORUS
BY
THE CREW.



Hai - yo hai-yau, hai-yo



hai-wa de hai-yo hai-yau.



hai-yau, hai-yo hai-yau.

On many a calm still evening when a dead silence reigned upon the water, we have listened with pleasure to the artless and unpolished air, which was sung with little alteration through the whole fleet.* Extraordinary exertions of bodily strength, depending in a certain degree on the willingness of the mind, are frequently accompanied with exhilarating exclamations among the most savage peoples; but the Chinese song could not be considered in this point of view; like the exclamations of our seamen in hauling the ropes, or the oar-

* However, this tune, as far as regards its intervals, has probably not been written down quite correctly. According to the pentatonic scale, in common use in China, the motives with the seventh, f-sharp, were most likely as follows—



song of the Hebridians, which, as Doctor Johnson has observed, resembles the proceleusmatic verse by which the rowers of Grecian galleys were animated, the chief object of the Chinese chorus seemed to be that of combining cheerfulness with regularity.*

The *refrain*, or *burden*, is to be found in the songs of many nations. Ferdinand Wolf, in his work 'Ueber die Lais, Sequenzen und Leiche' (Heidelberg, 1841), suggests that it originated with sacred and solemn public observances in which the responses were sung or chanted by the people. This, however, appears doubtful, unless we take it for granted that the performances of a number of singers united were at the earliest time always of a sacred or solemn character. Savages, as we have seen, are by laborious occupations led to adopt a similar form of song. There are instances in which the refrain is usually performed by one singer only. This is by Geijer supposed to have been the case with the refrain called *omquäl* of the famous old Danish ballads known as the 'Kämpe Viser.' However, in the Faroe Islands where these ballads are still sung by the people, the *omquäl* is always performed by a chorus of singers.

Moreover the refrain is not so universal as one might be led to conjecture from some of the published collections of airs. In German songs it is, at present, of rare occurrence.†

Some nations, in repeating a melody, make a *Variation* of it. Captain Willard observes that the Hindus usually sing an air the first time without embellishments, and that they introduce, with each repetition of the air, some new changes, so that the whole performance resembles a *Theme with Variations*, or rather a *Fantasia* in which the theme is interspersed with ornamental passages and other additions *ad libitum*.‡

* Travels in China, by John Barrow, Esq. London, 1804, p. 81.

† Its frequent introduction in the songs collected by Kretzschmer and Zuccalmaglio and published under the title 'Deutsche Volkslieder mit ihren Original-Weisen' is an unwarranted licence of the editors, and shows how necessary it is for the student not to place implicit reliance upon the authority of one collection only in investigating the music of a country.

‡ A Treatise on the music of Hindoostan, by Captain N. A. Willard; Calcutta, 1834, p. 34.

The Arabs in Algiers have a composition called *Nouba*, which is a kind of fantasia upon popular melodies in a certain prescribed form. Again, the *Pibroch* of the Scotch may be considered as a series of variations for the bagpipe; the simple theme called *Urlar* on which the variations are founded, is, however, in most instances, entirely lost. The singular performance of the Welsh called *Pennillion* consists, more or less, of variations with which the harper accompanies the epigrammatic stanzas of the singer: and the gipsies in Hungary and Transylvania usually adopt in their instrumental performances a Magyar air, which they ornament most profusely with various kinds of embellishments. The following martial dance called 'Verbungos' has been written down for two violins and a bass exactly as it was heard performed by a small gipsy band in Transylvania.

A 'VERBUNGOS' AS PLAYED BY THE GIPSIES IN
TRANSYLVANIA.

Andante.

The musical score is arranged in two systems. The first system contains three staves: First Violin (top), Second Violin (middle), and Bass (bottom). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *Andante.* The First Violin part features a melodic line with several accents and dynamic markings of *sfz* (sforzando). The Second Violin part provides harmonic support with chords and some melodic fragments. The Bass part plays a steady, rhythmic accompaniment. The second system continues the piece, with the First Violin part including trills (*tr*) and more complex melodic passages. The Second Violin and Bass parts continue their respective parts.



First system of musical notation, featuring three staves (treble, middle, and bass clefs). The top staff contains a melodic line with a triplet of eighth notes marked *sfz*. The middle and bottom staves provide harmonic accompaniment with chords and single notes, also marked *sfz*.



Second system of musical notation, featuring three staves. The top staff contains a melodic line with a tremolo effect, marked *tremolo*. The middle and bottom staves provide harmonic accompaniment with chords and single notes.



Third system of musical notation, featuring three staves. The top staff contains a melodic line with eighth-note patterns. The middle and bottom staves provide harmonic accompaniment with chords and single notes.



Fourth system of musical notation, featuring three staves. The top staff contains a melodic line with eighth-note patterns and a triplet of eighth notes marked *sfz*. The middle and bottom staves provide harmonic accompaniment with chords and single notes.



The last part of this dance, our informant tells us, was repeated several times with alterations—indeed, as often as the solo-player was inclined or able to produce any new ones. I shall give one example of this treatment as written down by the gentleman referred to.*



These examples amply refute the opinion at present very commonly prevalent among our musical theorists that national tunes are always most simple in construction and expression. This opinion is the least tenable as far as instrumental music is concerned. Indeed nothing is more usual than a profusion of embellishments in instrumental performances. Almost every nation has some favourite ornamentation (consisting of a peculiar kind of shake, turn, grace, or appoggiatura) which is introduced into the melody whenever a favourable occasion offers itself. The bagpipe tunes of the Scotch are full of *graces*. The dances of the

* Vide Allgemeine musikalische Zeitung, Jahrgang xvi. Leipzig, 1814.

Poles, as they are played on the violin, are embellished with the *transient shake*. Moreover, even the vocal music of some nations is remarkably florid, so that the air (*cantus firmus*) is sometimes almost hidden by the introduced passages and grace-notes. This is especially the case in the songs of certain Eastern nations, as, for instance, the Persians and Arabs.

ARABIAN SONG.



Mah-bu - by lâ - las bur ney - tah U dek - ke-

thu og - dah u - neyt tah ta leb tu

uas tul ka ly sbey - tah mah-la - ka

lâ - mhu bit - ta lyâ - ny ya sa-lam

min a' yu - nhu a' jun ghu - se - lau ya sa-lam

ya sa - lam ma-ba - nam . . .

The above air of the Arab-Egyptians was written down by M. Villoreau with the embellishments exactly as he heard it

sung in Cairo. In most of the other tunes published by him in 'Description de l'Égypte' he has purposely left out the usual embellishments.* Lane also gives the plain melodies only, stating that his notation is "in accordance with the manner in which they are commonly sung; without any of the embellishments which are added to them by the A'lateeyeh [professional musicians]."† This shows that in the music of the Arabs, at least in Egypt, the flourishes are not to be considered as indispensable, although from the remarks of some writers we might be led to infer the contrary. In European countries we have the Oriental manner of ornamentation preserved to a great extent in the vocal performances of the Jews in their synagogues.

The next point bearing upon the construction of the music which requires consideration, is the difference in compass to which the popular tunes of different nations are restricted. Some nations in the lowest stage of civilization seldom overstep the interval of the fifth. There occurs, however, in their songs sometimes a sudden extension into the octave, either in ascending, or, which is more frequently the case, in descending. The natives of New South Wales, we are told, usually finish their songs—especially those with which they accompany their dances—"with a loud *whoo* or screech an octave above the key-note."‡ A fall into the octave below at the conclusion of a song has been already noticed in the specimens of Maori vocal music, page 31. Even a very small compass is not incompatible with expression and variety in a melody. Rousseau's well-known 'Air de trois notes' is by

* He says: 'Les ornemens de cet air, exécuté comme il l'est ordinairement par les musiciens ou autres habitans naturels de l'Égypte, étant un peu moins baroques que ceux des autres chansons arabes, nous avons entrepris de les noter. Quoiqu'ils ne défigurent pas la mélodie autant que les autres, cependant toutes les notes sont tellement chargées de broderies, que chaque phrase de musique forme une roulade, et que le chant simple se trouve comme enveloppé, au point de devenir presque insensible.' (Description de l'Égypte. Tome xiv. p. 155.)

† Manners and Customs of the Modern Egyptians, by E. W. Lane. London, 1860, p. 368.

‡ Narrative of the United States Exploring Expedition, by Charles Wilkes. London, 1845. Vol. ii. p. 189.

no means monotonous, and some songs of savages, limited to the same small compass, are not only very characteristic, but also impressively melodious even to a musically cultivated ear. I shall insert here a few specimens of national airs constructed of an extraordinarily small number of intervals.

A SONG OF THE MACUSI INDIANS.

No. 1.



A SONG OF THE WATER-CARRIERS IN MEKKA.

No. 2.

Lento.

Ed - dje - ne wa - el moy fe - za - ta ly Sa - heb es Sa - byl.

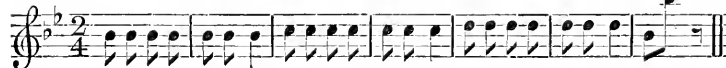
A SIAMESE AIR CALLED 'CHA HONG.'

No. 3.



A SONG OF THE SAMOAN ISLANDERS.

No. 4.



A DIRGE FROM NEW ZEALAND.

No. 5.



De - part - ed, dead, a - las! Tu - pa - ya!

A SONG OF THE FEEJEE ISLANDERS.

No. 6.

The musical score is written on a single treble clef staff with a 3/8 time signature. The melody is simple and monotonous, consisting of a sequence of eighth and quarter notes. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The lyrics are: Au ti - ko mai na - a tambu tangane a to - a ku - la ka tan - gi ta - ka - re. An - dra tha - la ti - ke kau ngai tan - gi kaum - bau tu na. Se - ni - cundra - vi sa - lu sa - lu ni vu - thu ma - ke - ve va - ke.

Here we have some specimens of melody of the most simple and primitive kind. They are for this reason especially suggestive. But in order to be properly understood they require some additional explanation. This I shall give as briefly as is expedient.

No. 1. *Song of the Macusi Indians*.—Sir R. Schomburgk says that the Macusi—one of the Indian tribes in Guiana—“amuse themselves for hours singing this monotonous song, the words of which *hai-a, hai-a*, have no further signification.”* It consists of only three notes, which are however in the compass of a *fourth*. The tune appears to be most properly considered as being in the key of F-major.

No. 2. *Song of the Sakas, or water-carriers in Mekka*.—The traveller J. L. Burckhardt describes it as “very affecting, from its simplicity and the purpose for which it is used.” He says, “the wealthier pilgrims frequently purchase the whole contents of a Saka’s water-skin on quitting the mosque, especially at night, and order him to distribute it gratis among the poor. While pouring out the water into the

* Journal of the Ethnological Society of London, vol. i. London, 1848, p. 272.

wooden bowls with which every beggar is provided, they exclaim, *Sebyl Allah ya atshan, Sebyl!* ("Hasten, O thirsty, to the ways of God!") and then break out in this short song of three notes only, which I never heard without emotion."* The translation of the words is, "Paradise and forgiveness be the lot of him who gave you this water."

No. 3. *A Siamese Air, called 'Chu Hong.'*—This air, which consists of four notes in the compass of a *fifth*, is evidently founded upon the pentatonic scale. Its tonality is so undetermined that it might as well be taken as being in the key of E-minor as in that of G-major.

No. 4. *Song of the Samoan Islanders.*—This is one of the airs they sing to accompany their dances. The words, we are informed, "are comprised in short sentences, each of which finishes suddenly with a staccato note and a violent gesture."†

No. 5. *A Dirge from New Zealand.*—It relates to the death of a chief whose name was Tupaya. Forster, who frequently heard it sung by the natives, observes, "there is an extreme simplicity in the words, though they seem to be metrically arranged in such a manner as to express the feeling of the mourners by their slow movement.

Āghee, mātte āwhay Tupāyā!
(Departed, dead, alas! Tupaya!)

The first effusions of grief are not loquacious; the only idea to which we can give utterance is that of our loss, which takes the form of a complaint. Whether the simplicity of the tune is equally agreeable, or well judged, is a question I cannot pretend to determine. They descend at the close from *c* to the octave below in a fall resembling the sliding of a finger along the finger-board on the violin."‡

No. 6. *Feejee Air.*—This melody contains all the diatonic

* Travels in Arabia, by John Lewis Burckhardt, London, 1829. Vol. i. p. 398.

† Narrative of the United States Exploring Expedition during the years 1838–1842, by Charles Wilkes, London, 1845. Vol. ii. p. 134.

‡ A Voyage Round the World, by George Forster, London, 1777. Vol. ii. p. 476.

intervals in the compass of a *fifth*. The translation of the words is given by Mr. Drayton as follows:—

I was sleeping in the Tambu-tangane;
 A red cock crowed near the house,
 I woke up suddenly and cried;
 I was going to get some Kundravi flowers
 For a wreath in the harmonious dance.*

Roehlitz observes that the songs of the lowest classes of the people in Russia are usually confined to the compass of a *fifth*. He states that he had opportunity of becoming acquainted with many of these songs through the servants, or rather *serfs*, of the Russian merchants who yearly visited the world-known fair of Leipzig. The tonic and the dominant, he found, were by far the most prevalent intervals; the intermediate notes of the diatonic minor scale were generally but slightly sounded, in the manner which German musicians call *durchlaufen* ("to run through"). As nearly as they can be expressed in our notation, the performances were as follows:—

MANNER OF SINGING OF A RUSSIAN SERF.

The musical notation consists of three staves of music in G minor (one flat) and 2/4 time. The first staff begins with a forte (*f*) dynamic and includes a sforzando (*sfz*) marking. The second staff features dynamics of *sfz*, *p*, *f*, and *sfz*. The third staff includes dynamics of *p*, *cresc.*, *p*, and *pp*. The melody is primarily composed of intervals of a fifth and a fourth, with some chromaticism in the lower register.

In the interesting collection of Russian airs from the Ukraine, recently published by Kocipinski, are to be found some beautiful melodies, which appear to have been developed

* Narrative of the United States Exploring Expedition, by Charles Wilkes. London, 1845. Vol. iii. p. 245.

from such as Rochlitz describes, as they in some measure exhibit the same peculiarity. I transcribe one of them :

RUSSIAN AIR.

Andante sostenuto.

Oj! zyj-dy, zyj - dy, ty zi-ron-ko ta we-czir-na-



ja; oj! wyj-dy, wyj - dy, di-weczy-non-ko mo-ja wir - na -



ja! Oj! wyj-dy, wyj-dy, di-weczy-non-ko mo-ja wir-na - ja!

The Russians, especially those in the Ukraine, are a very musical people, and their favourite tunes are not characterized by that monotony which, from the statement of Rochlitz, one might perhaps expect to find in them. It must not be forgotten that his observation, which is undoubtedly correct, refers only to the rudest songs; the finer and more popular ones possess other distinctive characteristics which will be pointed out hereafter.

The compass of notes in the Scotch and Irish airs is evidently more extended than that in the songs of Northern Germany. These differences may arise from the physical condition of the vocal organs of the nations. Thus, in Tyrol and in some other mountainous countries the people are naturally disposed to exercise their robust lungs, and to make use also of the falsetto voice. The compass of notes in their songs is consequently extended to a degree greatly exceeding that which is found in the vocal music of most other countries.

1. AIR FROM AUSTRIA.

Allegretto.

S'Bauan - Mad'l häd di - ki Wad'l, ih häb's schon bi - trächt; Und baim



Schpinna-rad'l häd's Bauan - Mad'l af nih z'nagst'n g'lächt.

2. TYROLESE AIR.

Allegretto.

D'Ty - ro - ler san lu - sti, dös is a - mal wahr, denn sie



ken - nen koan' Angst und viel wen' - ger a G'fahr. Dudl - e



Becker has examined a large collection of French songs with the object of ascertaining the most predominant compass of intervals in them. Although this collection, entitled 'La Clé du Caveau à l'usage de tous les Chansonniers français' (Paris, 1811), contains several pieces which cannot properly be considered as national tunes, they have been at all events for a long time in popular favour, which would not have been the case if their compass had not been in exact agree-

ment with the natural compass of voice of the French people. The result of his investigation is as follows:—

He found among 891 tunes,

Limited to the compass of a third	2	melodies.
„ „ a fourth	2	„
„ „ a fifth	10	„
„ „ a sixth	46	„
„ „ a seventh	68	„
„ „ an octave	210	„
„ „ a ninth	227	„
„ „ a tenth	146	„
„ „ an eleventh	138	„
„ „ a twelfth	37	„
„ „ a thirteenth	5	„

A comparison of the numbers shows that the compass of an *octave* is much more common in these tunes than that of a *seventh*. This might perhaps be expected, considering that in many instances the seventh naturally suggests an extension into the octave. More inexplicable is the remarkable predominance of the compass of a ninth, and the great difference exhibited between the number of melodies comprised in this compass, and the number of those comprised in the compass of a tenth.*

Investigations like the present are very advisable for any one who wishes to become thoroughly acquainted with the national music of a country.

With respect to modulation also, curious predilections are observable. Some nations modulate scarcely at all; others much. The most common modulation is from the tonic of a major key into the key of the dominant, and thence back into the tonic. From its frequent occurrence even in the music of different nations whose tunes have in other respects scarcely anything in common, this modulation may well be considered as pre-eminently natural. And it is remarkable that herein may be recognised (so to say) the *germ* of the

* See 'Allgemeine musikalische Zeitung,' Leipzig, 1842.

form in which the most important compositions of our great musicians are written. Take, for instance, the first movement of a sonata or symphony, with its two divisions or parts. The first modulates, as a general rule, into the dominant, and the second leads back into the tonic. Here we have, then, a development of the same form which in its simplest condition naturally suggests itself to uneducated people. Hence the clearness, and distinct total effect, so admirable in most compositions of our great masters which are written in the form of the sonata.

Modulations from a major key into a minor key are of frequent occurrence in the music of the Hungarians, and of some Slavonic nations.

HUNGARIAN AIR.

Adagio.

Bár-ha a bú - bá-nat nyom - ja lel - ke - met, Bár az e - rö
 Kilenc he - te, mi - ó - ta itt ha - lá - szok, Könye-im - töl

mind el-hagy-na en - ge - met, Aj - kad sza - va él - tem vi - gasz -
 egy csepp vi - zet sem lá - tok, Ki - fog - tam a bar - na ba - bám

ta - ló - ja, meggyógyit en - gem meg gyó - gyit a csók - ja.
 kendőjét, Be - i - rat - tam zöld se - lyemmel a ne - vét.

The very beautiful effect of the change from major to minor in this air is greatly enhanced when the melody is, as it ought to be, several times repeated in a slow movement, in a sustained tone of voice, and with due regard to the signs of expression. In the following example, a Wallachian dance, called *hora*, I give the accompaniment as it has been arranged by Mr. Wachmann of Bucharest from hearing the music performed by a small band. Here we have the modu-

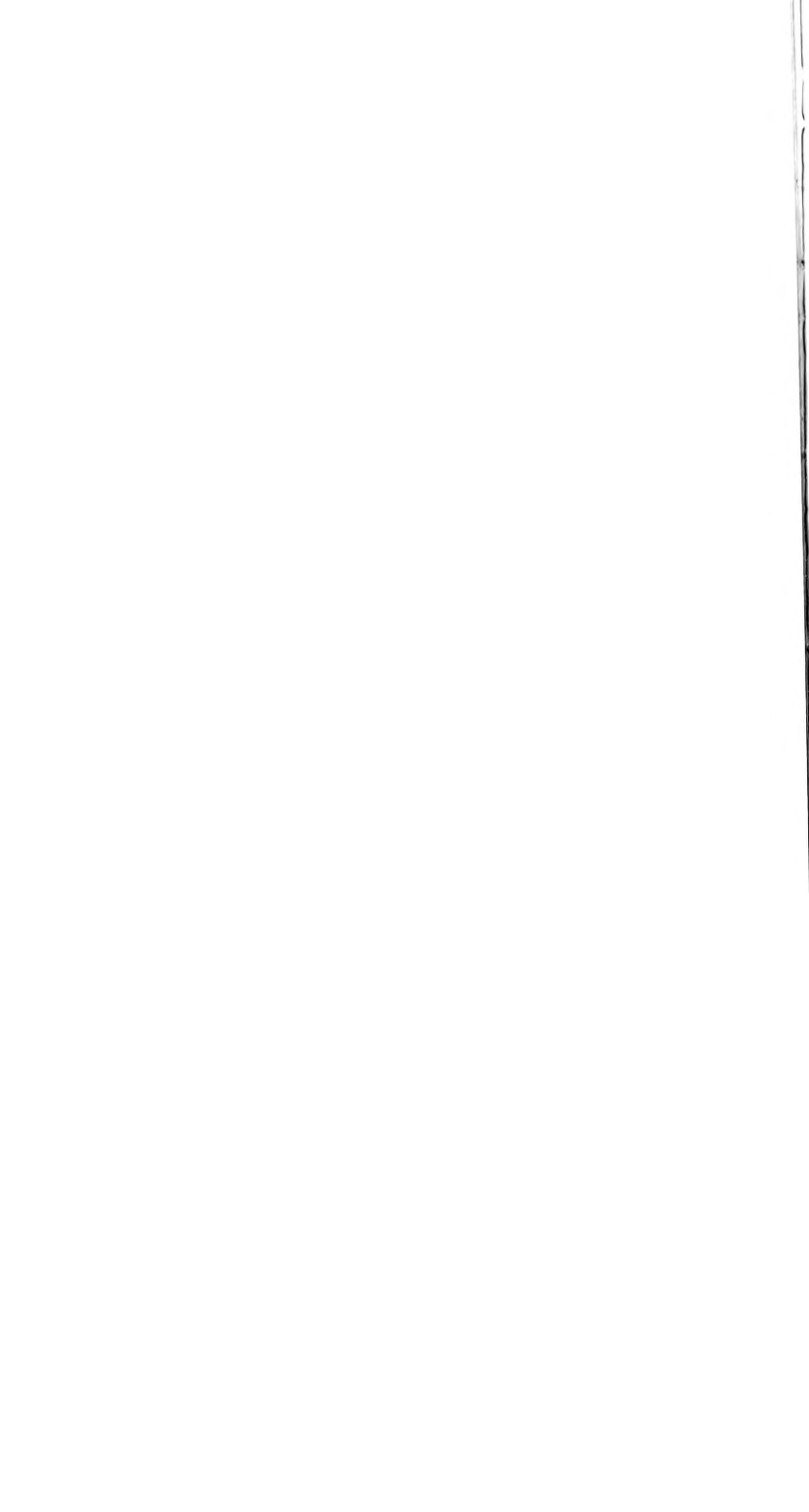
lation—rather unusual in national music—from a major key to the minor key of the minor third.

HORA DANCE OF THE WALLACHIANS.

Allegro con brio.

Even more singular than the modulation in the preceding example are the abrupt changes from one key into another, in which the people of some countries seem to delight. The sudden transition from a minor key to the major key a whole tone lower, occurring in Scotch and Irish music, has been already noticed as having probably originated from the construction of the bagpipe.* In the following dance of the Wallachian peasants, the major key of the minor third—an interval foreign to the diatonic scale of the key in which the tune commences—is introduced without any preparation whatever:—

* See above, page 55.



DANCE (*HORA*) OF WALLACHIAN PEASANTS.

Allegro vivo.

p giocoso.

ff

Da Capo.

I must now for a moment draw the reader's attention to the conclusions of the tunes. We have already become acquainted with songs of savages ending with a step into the octave above or below. The tunes of European nations generally conclude in the tonic. There are however exceptions. Those of the Servians, for instance, frequently end with the interval of *the second*.

SERVIAN AIR.

Sostenuto timoroso.

p

mf

dimin.

mf

dimin.

The music of the Servians, like that of some other nations of South-eastern Europe, possesses characteristics indicating an affinity with the music of the Arabs and other nations of Western Asia. Villoteau has noted down an Egyptian march which was performed when the Sheykh's, the civil and mili-

tary authorities of Cairo, and the French residing in that town, followed by an immense assemblage of Egyptians and strangers of all classes, went out to welcome General Bonaparte after his return from his expedition to Syria. It will be seen that this melody, somewhat rude but highly characteristic and effective, exhibits the peculiarity just referred to in the Servian song.

EGYPTIAN MARCH.

Energico.

The German national airs not unfrequently end with the interval of the third instead of the tonic.

No. 1.

GERMAN AIRS.

Andantino.

Als ich an einem Sommer - tag im grünen Wald im Schatten lag,
Sah ich von fern ein Mädchen stehn das war ganz un - vergleichlich schön.

No. 2.

Andante.

So viel Stern' am Himmel ste - hen, an dem güldnen blauen Zelt;
So viel Schäflein als da ge - hen in dem grü - nen grünen Feld;



So viel Vö-gel als da fliegen, als da hin und wieder fliegen ; So viel
mal sei du ge - grüsst, so viel mal sei du ge - grüsst.

No. 3.

Andante.


Ich kann und mag nicht fröh-lich sein ; wenn An-dre
schlafen so muss ich wa - chen, muss trau-rig sein.

The ending upon any other interval than the tonic may appear, on a first perusal of the above examples, unsatisfactory. But it must be remembered that, as there are generally at least half a dozen verses to a song, and as the same melody is repeated with each of them, the want of a definite conclusion has the effect of connecting the verses more closely, and of insuring a more decided total impression.

The gipsies in Hungary and Transylvania conclude those of their instrumental pieces which are in the minor key, by substituting the major chord for the minor chord. Thus, a conclusion like the following, which is of the usual kind :—



they alter, in finishing the performance of a piece, as follows :—



It is interesting to observe how the untutored but delicate musical taste of the gipsies has led them to follow (so to say) instinctively a rule which we find frequently observed in our classical compositions, especially in those formerly written for the Church. The reader is undoubtedly aware that the conclusion with the major triad is usually considered as more satisfactory than that with the minor triad. Hence the substitution of the former for the latter so frequent at the end of compositions written in a minor key. It may, for instance, be found regularly applied in the forty-eight Preludes and Fugues by J. Sebastian Bach, entitled 'Das wohl-temperirte Clavier'—a work with which I may suppose the reader to be acquainted.

There is especially a great variety in the form of those national songs which have an instrumental accompaniment. The compositions entirely instrumental are also of many different forms. Let us take, for instance, the dance-tunes: almost every nation possesses peculiar dances of its own, and consequently also dance-tunes, which differ in form from those of other nations. Most of the instrumental compositions can, however, be properly understood only if we have previously become acquainted with the instruments upon which they are usually played. Specimens of the most interesting ones will therefore be given in a work in which I purpose to describe the musical instruments.

In truth there is so much matter worthy of consideration respecting the construction of the compositions, that to enter fully into the subject would require a volume by itself. In an essay like the present, intended as an Introduction to the Study of National Music, a full investigation of one branch of this science would necessarily allow of but an unsatisfactory inquiry into its other branches. The above observations must therefore suffice.

CHAPTER IV.

MELODY AND HARMONY.

NATIONAL airs are mostly without instrumental accompaniment. This, indeed, could scarcely be otherwise, because the people frequently sing at their daily occupations and on similar occasions, where it would hardly be possible for them to make use of an instrument; not to speak of the practice required to enable one to play upon an instrument. Vocal performances are therefore, on the whole, more frequent than instrumental performances. However, we often find both combined. In uncivilized nations it is often only a drum, or other instrument merely for marking the rhythm, which serves as an accompaniment to vocal music. Stringed instruments are used for this purpose in countries only where the culture of music has already made some progress.

National songs are generally, but not always, for one voice only, or for a number of voices singing simultaneously in unison. Several nations, however, possess, as we have seen, songs in which solo and chorus alternate.

There seems to be a prevailing opinion that uncivilized nations are unacquainted with *harmony*, and that, in fact, any combination of voices or instruments is with them always in *unison*. This is, however, an erroneous notion, which, I think, is sufficiently refuted by the following facts derived from different countries.

Bowdich mentions that the negroes of Guinea sometimes employ harmony, and he has collected some specimens of Ashanti music in which this is actually the case. His statement is corroborated by several other travellers. Captain

Wilkes says of the negro slaves in Riode Janeiro—"The coffee-carriers go along in large gangs of twenty or thirty, singing. One half take the air, with one or two keeping up a kind of hum on the *Common Chord*, and the remainder finish the bar."* The term *bar* here is obviously meant to imply a musical phrase or sentence. The remarkable fondness of the Hottentots for music is well known to those who are at all acquainted with this people. Lieutenant Moodie, who lived for a considerable time in South Africa, relates:—"Sometimes, when our Hottentot servant girls happened to hear some air played on the flute which struck their fancy, I was agreeably surprised in a few days to find it sung all over the neighbourhood, with the addition of a *second* of their own composing, which was generally in excellent taste. I took some pains to discover whether this knowledge of harmony was natural or acquired from the missionaries: but I ascertained that the latter knew little or nothing of the science of music, and they told me that whenever they taught the Hottentots a simple hymn or psalm tune, they instantly added the *second* of their own accord as if by natural instinct."† Lichtenstein gives a similar account testifying to the susceptibility of the Hottentots for harmony. Burchell has given a description and some specimens of the songs of the Bushmen. These songs, which are also dances, consist of one part which is sung by the dancer, of a second part sung at the same time by the spectators, and of a rhythmical accompaniment of the water-drum. This instrument is a bamboo or wooden jug with a piece of wet parchment strained over the top, and containing water to keep the parchment wet. Burchell was present at some of these performances. The water-drum was beaten by an old woman.

* Narrative of the United States Expedition. Vol. i. p. 53.

† Ten Years in South Africa, by Lieut. J. W. Moodie; London, 1835. Vol. i. p. 227.—"They possess a very quick and accurate ear for music, and sing the hymns they learn at the Missionary Institution very sweetly." Four Years in Southern Africa, by Cowper Rose; London, 1829, p. 103.—See also A Journal of a Visit to South Africa, by C. J. Latrobe; London, 1818, pp. 69, 75, 109, 143.

No. 1.

SONGS OF THE BUSHMEN.

Allegro moderato.

CHORUS OF THE SPECTATORS.

Aye - O, AyeO, AyeO, Aye-eh Aye -

SOLO OF THE DANCER.

Wawa koo, wawa koo, wawa koo, wawa koo,

WATER-DRUM BEATEN BY AN OLD WOMAN.

O, O, O, Aye

wawa koo, wawa koo,

No. 2.

Allegro moderato.

THE SPECTATORS.

Aye O, Aye O, Aye O, Aye eh, Aye O, O, O, Aye

THE DANCER.

Lok a tay, Lok a tay, Lok a tay.

THE WATER-DRUM.

Burchell says—"The syllables *Lok a tay* have no more signification than those of *Wawa koo*, and were intended only as an assistance to the notes. These the dancer kept on singing, as if heedless of everything but himself.*

* Travels in the Interior of Southern Africa, by William J. Burchell, Esq.; London, 1822-24. Vol. ii. p. 87.

Bowdich has noted down a Fanti dirge with the admission of thirds, as he heard it performed upon flutes. The Fantis, it will be remembered, are a negro tribe in the Ashanti country and on the Gold-coast. Bowdich says—"Their flute is made of a long hollow reed, and has not more than three holes; the tone is low at all times, and when they play in concert they graduate them with such nicety as to produce the common chords. Several instances of thirds occur, especially in one of the annexed airs, played as a funeral dirge. The addition of fifths at the same time is rare." Respecting his notation of the dirge, he remarks—"I must add, that in venturing the intervening and concluding bass chord I merely attempt to describe the castanets, gong-gongs, drums, &c., bursting in after the soft and mellow tones of the flutes; as if the ear was not to retain a vibration of the sweeter melody."* To avoid any possible misunderstanding, I shall indicate the rhythm of the instruments of percussion with single notes only.

A DIRGE OF THE NEGROES IN ASHANTI.

Andante.

FLUTES. *p*

DRUMS, &c. *ff*

p *ff*

Bowdich has written a circumstantial account of the music

* Mission from Cape Coast Castle to Ashantee, by E. Bowdich; London, 1819, p. 361.



of the negroes in Ashanti and in other parts of Western Africa, which evidently contains several inaccuracies, and must be accepted with caution. Still, it is difficult to conceive how he could possibly have been misled in the present instance. I shall now give an example communicated by an intelligent and experienced musician who visited Egypt for the purpose of investigating the music of that country. The Egyptians are in the habit of honouring their celebrated Saints by an anniversary birthday festival, called *moolid*. Villoteau has described a musical performance which he witnessed at the moolid of *Seyyideh Zeyneb*, a female Saint and a grand-daughter of Mohammed the prophet. The *fakeers*, a class of Dervishes, executed a religious dance, singing at the same time the following air. The melody was sung by the *monched*, or leader, and the bass part by the whole chorus.

SONG AND RELIGIOUS DANCE OF THE FAKEERS IN EGYPT.

La i - la - ho ell - al - lah, La i - la - ho ell - al - lah.

La i - laho ell - al - lah, La i - halo ell - al - lah Lah i.

Captain Dixon states respecting the musical performances of the Indians of Norfolk Sound, North-western America:—“Whenever any large party came to trade, these treasures [masks, various kinds of caps, all of which are painted in different devices, such as birds, beasts, fishes, &c.] were first produced, and the principal persons dressed out in all their finery before the singing commenced. In addition to this, the Chief (who always conducts the vocal concert) puts on a large coat, made of the elk skin tanned, round the lower part of which is one, or sometimes two rows of dried berries, or the beaks of birds, which make a rattling noise whenever he moves. In his hand he has a rattle, or more commonly a

contrivance to answer the same end, which is of a circular form, about nine inches in diameter, and made of three small sticks bent round at different distances from each other. Great numbers of birds' beaks and dried berries are tied to this curious instrument, which is shaken by the chief with great glee, and in his opinion makes no small addition to the concert. Their songs generally consist of several stanzas, to each of which is added a chorus. The beginning of each stanza is given out by the chief alone, after which both men and women join and sing in octaves, beating time regularly with their hands or paddles. Meanwhile the chief shakes his rattles and makes a thousand ridiculous gesticulations, singing at intervals in different notes from the rest; and this mirth generally continues near half-an-hour without intermission. I shall here write down in notes a song which I often heard whilst we lay in Norfolk Sound. My knowledge of the science is so very superficial that I can say but very little as to its accuracy; however, it will serve to convey a better idea of the music used on the American coast than any other mode of description can do. At the same time it should be observed that they have a great variety of tunes; but the method of performing them is universally the same."*

MANNER OF SINGING OF THE INDIANS IN NORFOLK SOUND,
NORTH-WESTERN AMERICA.

CHIEF OF THE TRIBE.

Al - la coosch hoh hoh hoh hoh hoh hoh

WOMEN.

Haigh al - la coosch al - la coosch al - la

MEN.

* A Voyage Round the World, by Captain Dixon; London, 1789, p. 242.

hoh hoh hoh hoh hoh hoh hoh hoh hoh

heig - ha haigh haigh haigh heig - ha haigh haigh

hoh hoh hoh hoh hoh hoh hoh !

heig - ha heig - ha haigh haigh heig - ha heig - ha

hoh hoh hoh hoh hoh hoh hoh !

haigh haigh haigh !

We possess a somewhat similar account of the people of Port des Français, which, according to Prichard, belong to the same nation as the people of Norfolk Sound.* La Pérouse relates that he has very frequently heard them

* The Natural History of Man, by J. C. Prichard; edited by Edwin Norris. London, 1855, p. 577.

singing. When the chief of a tribe came to visit him on board the ship, he usually approached singing and crossing his arms as a sign of friendship. Having come on board with his followers, they used to perform some pantomime relating to a combat, a surprise, or a death. The song which generally preceded this dance is described by La Pérouse as pleasantly melodious, and to some extent also harmonious. Some of the women sang the melody an octave higher than the men, except in the two bars where it descends rather low: here they would frequently pause. However, some of the women sang an accompaniment exactly a third above the melody. The following notation will give the reader a correct idea of this performance.

SONG OF INDIANS ON THE NORTH-WESTERN COAST OF AMERICA.

The musical notation consists of three systems, each with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff is characterized by chords and intervals, with some notes marked with a fermata. The bass staff provides a harmonic accompaniment. The first system has 8 measures, the second system has 8 measures, and the third system has 4 measures, ending with a double bar line.

It would not be difficult to submit other evidences to show that these Indian tribes have some notion of harmony. Almost all the inhabitants of the North-west coast of Ame-

rica are described as possessing a remarkable capacity for music. Prichard, for instance, in speaking of the Indians of Nootka Sound, observes:—"One trait which distinguishes these people from the native Americans in general, is their fondness for music. They display, as Captain Cook informs us, much skill in the composition of their songs."*

Forster, evidently a careful observer, has published a New Zealand tune in two-part harmony. He says—"Of this tune they continue to sing the first two bars till the words of their song are at an end, and then they close with the last. Sometimes they also sing an under-part which is the third lower, except the last two notes, which are unisons."†



The same traveller states that he heard the natives of the Friendly Islands on some occasions singing in harmony. The following air they used to conclude with the minor triad:—



Forster's statement is corroborated by that of a gentleman of the United States Exploring Expedition, who explicitly mentions that he wrote down the following air with the bass and harmony as he heard it sung by the natives of Tongataboo, when they were advancing in a boat with their chief.

A SONG OF THE TONGA ISLANDERS.

TENOR.



BASS.



* The Natural History of Man. London, 1855, p. 574.

† A Voyage Round the World, by George Forster. London, 1777. Vol. ii. p. 476.

“This music,” we are told, “has a great resemblance to that of the Samoan group, and it is the custom in both to sing it while at work. It may therefore be inferred that it is native; for the Tongese never had foreign music of any kind taught them. The missionaries themselves do not sing, and declared that they were not able to distinguish ‘Old Hundred’ from ‘God save the King,’ if the same words were adopted to both.”*

Some Asiatic nations—as the Chinese, Hindus, &c.—seem the least to derive gratification from the employment of harmony. Still, with these also it is by no means so entirely foreign as has often been asserted. The instrumental accompaniments to their songs are not always kept in unison with the voice; and they possess, besides, some instruments which, if we may judge from their construction, are obviously calculated to produce chords, and which cannot be used for unison. Even the bagpipe, which is found not only in almost every European country, but also in Hindustan, Tibet, and other parts of Asia, emits a rude kind of harmony, in which the drones hold to the melody a relation called in musical composition *motus obliquus*. The accompaniment of a drone-bass bears therefore a close resemblance to the *Pedal*—a continuous bass-note sometimes introduced by our composers into fugues and other elaborate compositions in which harmony predominates over melody.

Among uncivilized nations, those accompaniments of songs which are for stringed instruments, consist frequently of a *motive* or a *phrase* which is continually repeated. The repetitions are, however, not always strictly alike. In most instances the performers occasionally introduce modifications. Examples of these accompaniments will be given in a subsequent work in which I purpose to describe the most remarkable stringed instruments of uncivilized nations.

As regards the vocal performances without instrumental accompaniment of such nations, it would appear from a comparison of the collected evidences, that if the singers introduce

* U. S. Exploring Expedition, vol. iii. p. 20.

harmony, it is generally only two-part harmony, and that the second part is most commonly a third below the melody, or *cantus firmus*.

Among the European nations, the Germans and some of the Slavonic races—especially the Russians and the Bohemians—are distinguished by their natural susceptibility for musical concord. The German country-folk often sing in two-part harmony. In such cases some of the singers accompany the melody with the tonic, the dominant, and with a series of thirds, in the way shown in the following notation :—

GERMAN AIR, AS SUNG IN TWO-PART HARMONY BY
THE PEASANTS.

Moderato.

The first line of musical notation shows a melody on a treble clef staff in 3/4 time. The accompaniment consists of two parts: a lower part on a bass clef staff and a middle part on a treble clef staff, both providing harmonic support to the melody.

Es stand ein Wirthshaus an dem Rhein, da kehrten vie - le Fuhrleut'

The second line of musical notation continues the melody and accompaniment. It includes a time signature change to 2/4 for the final measure.

ein. Frau Wirthin sass am O - fen, Fuhrleut' sas - sen

The third line of musical notation concludes the melody and accompaniment with a double bar line.

an dem Tisch; kein'n Wein wollt nie - mand ho - len.

Even a three-part harmony may sometimes be heard in the vocal performances of the peasants in Hanover and in some other districts of Northern Germany. True, it is far from being in accordance with the rules of counterpoint laid down by an Albrechtsberger or Kirnberger. Nevertheless, when heard in the open air, and from a distance, so that the harshness of the consecutive octaves, and similar deficiencies in the treatment of the several parts, may be less obtrusive and scarcely perceptible, it is very effective indeed.

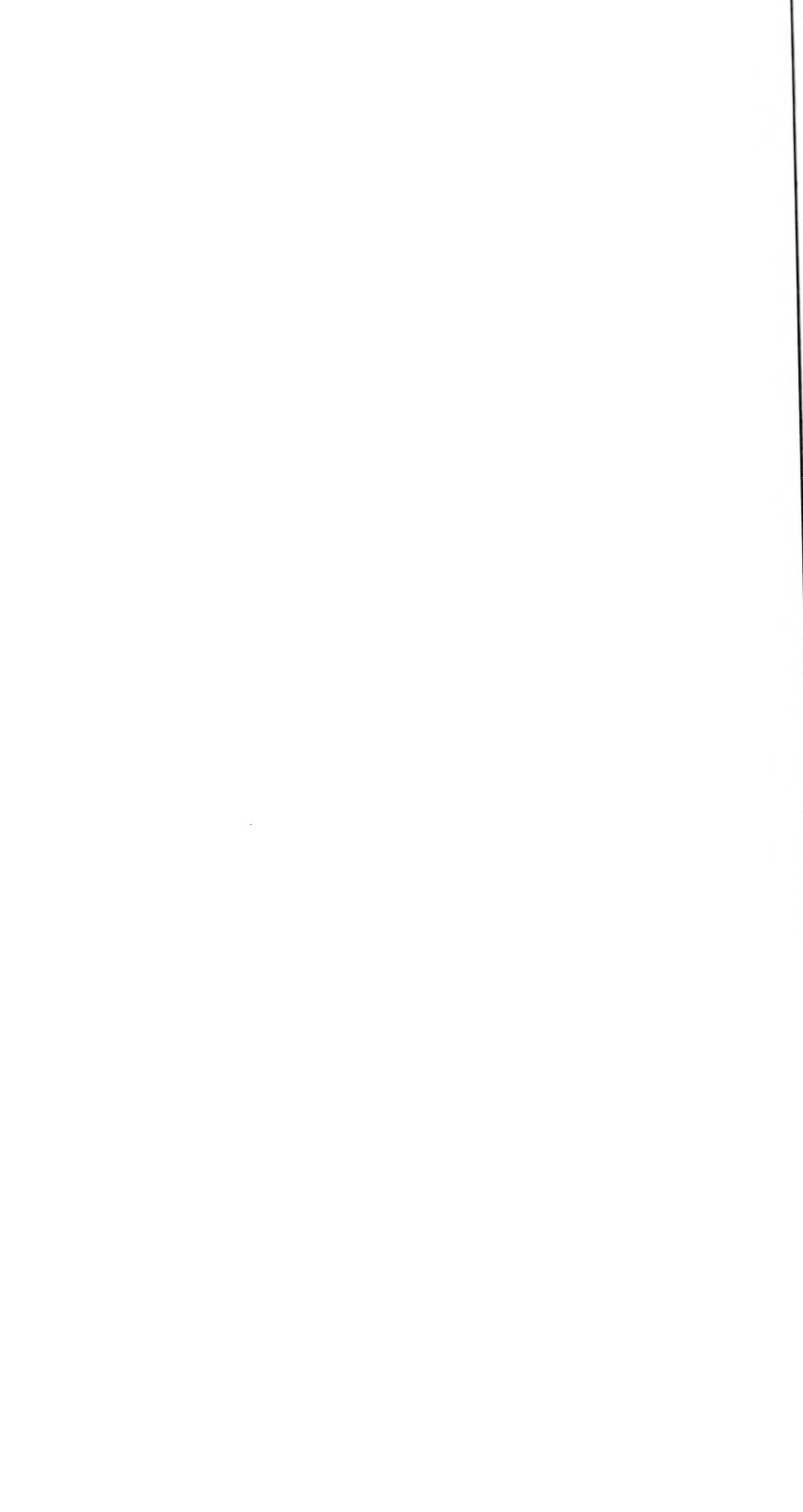
GERMAN AIR, AS SUNG IN THREE-PART HARMONY BY
THE PEASANTS.

Andantino.

Es ste-hen drei Sterne am Him-mel, die geben der Lieb einen
Schein. Gott grüss euch, schönes Jung-fräu-lein, schö-nes Jung-
fräu-lein, wo bind ich mein Rös-se-lein hin?

This rude three-part harmony of the German peasants may be heard during harvest time, when, in the evening, the field labourers are returning home from their work, singing together in chorus. The natural capacity for harmony of the country people in Germany and Bohemia is greatly nourished in the village schools, where the children are often taught to sing together two-part songs. This regular practice in childhood enables the people to unite their voices very effectively in performing their favourite national airs. Foreign musicians who have travelled in these countries, have been evidently much struck with this manner of performance, and have repeatedly remarked upon it in their journals.* A German

* See, for instance, Burney's 'The Present State of Music in Germany.' London, 1775. Vol. ii.



musician has given in the Leipzig 'Musikalische Zeitung' (Jahrgang XVI.), an interesting account of the part-singing of a band of fifteen Russian soldiers, whose performances he had daily the opportunity of witnessing during several weeks. Two of the men sang soprano, which did not sound exactly like falsetto, although it must have been of that kind of voice. One of the singers would generally begin with a solo somewhat of the nature of the recitative; this our informant found extremely difficult to render in notation to his own satisfaction. He has given it only in the third of the subjoined tunes. The voices of these men were extraordinarily powerful, and the ardour of the singers seemed always to increase during the performance, although this sometimes lasted about six hours with scarcely any intermission.

VOCAL PERFORMANCES OF RUSSIAN SOLDIERS.

No. 1.

Allegretto.

Musical score for No. 1, *Allegretto*, in G major and 2/4 time. The score consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features chords and rhythmic patterns. Dynamic markings *sfz* are present throughout.

Continuation of the musical score for No. 1, showing the vocal line and piano accompaniment staves. The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and rhythmic patterns. Dynamic markings *sfz* are present throughout.

No. 2.

Allegretto.

The first system of the musical score consists of three staves. The top staff is the melody in treble clef, the middle staff is the harmonic accompaniment in treble clef, and the bottom staff is the bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment features chords and moving lines in both hands. There are two accents (>) above the first two measures of the middle staff.

The second system continues the piece. The top staff shows the melody with a dynamic marking of *ff* (fortissimo) and a *p* (piano) dynamic marking. The middle staff has *ff* and *p* markings and two accents (>) above the final two measures. The bottom staff continues the bass line. The key signature and time signature remain the same.

The third system concludes the piece. The top staff features a melodic line with a *ff* dynamic marking. The middle staff has a *ff* dynamic marking and an accent (>) above the final measure. The bottom staff continues the bass line. The key signature and time signature remain the same.

No. 3.

Scherzando.

The musical score for No. 3, *Scherzando*, is written in 2/4 time. It consists of three systems of music. The first system has three staves: Treble, Middle, and Bass. The second system has two staves: Treble and Bass. The third system has three staves: Treble, Middle, and Bass. The music is characterized by light, rhythmic patterns and dynamic markings such as *sfz*.

No. 1 was a special favourite with all the soldiers. It was always sung without any solo. Sometimes the singers formed a double line, each man grasped the hands of his opposite neighbour, and having placed one of their officers upon their arms, they tossed him into the air with much ease and regularity in time with the singing.*

No. 2 commenced with a solo which consisted of a kind of variation on the tune subsequently sung by the chorus. The notes which are marked with pauses (*F-sharp* in the middle of the piece, and *A* at the end) were shouted out in unison with a power of lungs that produced an effect almost awful.

* The same pastime was witnessed, by a recent traveller, on board a Russian man-of-war. "Should the admiral, captain, or any superior officer be popular, they are certain to become victims of the enthusiasm of the juniors, and receive from their arms three lusty tosses in the air. Once or twice the English Captains, our guests, were treated to this honour, much, no doubt, to the delight of their middies present."—*Eastern Europe and Western Asia*, by H. A. Tilley, London, 1864, p. 240.

No. 3 consisted of a melody sung by one soprano, and merely accompanied by the chorus with a few chords. The staccato-notes were sung very short, and there was great precision in the accentuation.

It is a well-known fact that harmony as it is used at the present day in our own music, is unintelligible to most of the extra-European nations. No wonder, therefore, that our music should possess no charm for them, especially as melody is often greatly neglected by our composers for the sake of harmony. The latter is generally too artificial to be appreciated by people whose ear has not been gradually trained to receive its impressions. Rochlitz incidentally relates that, once upon a time, having become acquainted with a young Greek who was visiting Leipzig, he played to him upon the pianoforte a Greek dance-tune published in a book of travels in the East, by Bartholdi. His object was to ascertain whether the tune was recognized by the Greek, and what effect it would produce upon him.

A GREEK DANCE.

Allegretto.



To this melody Rochlitz played an accompaniment very commonly used in pianoforte music:—



Having listened for a little while, the young Greek recognized the melody of his country, and the oftener he heard it repeated, the more enthusiastic he became about it. But with the accompaniment he could not reconcile himself. Rochlitz tried, therefore, whether a substitution of detached chords, struck *arpeggio*, would prove more acceptable.



This accompaniment appeared somewhat more to the taste of the young Greek. Still, it was evidently not to his satisfaction, as he implied by saying "It is so, and is not so."*

In the year 1834 a troop of Persian soldiers came to Warsaw. A certain Russian prince who was at the time residing in that town, resolved to give these foreigners a fête, in which, besides other entertainments, they were to be treated with a grand concert of their own music. The prince therefore ordered the leader of his band to arrange the airs which these men were in the habit of singing, for the full orchestra. The band-master took great pains to note down faithfully the most favourite airs, and to harmonize them in a skilful manner, in order to enhance their effect. However, when the performance of the music had commenced, on the day of the fête, it soon became evident that it did not produce the anticipated effect upon the Persian guests. They declared unanimously that the arrangement with harmony entirely destroyed the beauty and charm of their melodies.

No doubt from facts like these, principally originated the common opinion, that uncivilized nations always adhere to unison in their performances. Besides, most travellers whose

* See Allgemeine musikalische Zeitung; Leipzig, 1805, p. 273.

accounts tend to confirm this notion, have not often had opportunity to hear among such nations other music than simple airs without instrumental accompaniment, or with the accompaniment of some instrument of percussion only. Performances of this kind are certainly the most common among savages.

It may further be observed, that those witnesses who record their experience regarding this question, not unfrequently state facts which are in contradiction with their assertions. Amiot, for instance, asserts that the Chinese employ only unison in their performances; yet in describing one of their stringed instruments, the *Kin*, he remarks that, in using it for accompanying, the strings are twanged two together; concords, sometimes of a fifth, and sometimes of a fourth, being thus produced.* Again, Dr. Lepsius has written down a solo with chorus, as he heard it sung by Egyptian workmen who, above a hundred in number, were employed by him in excavating in one of the pyramids. They generally sang while working, and appeared to derive from their singing material assistance in their daily toil. One of them commenced the air, and the others took it up in chorus, which was usually performed by all the voices, strictly in unison. The following song, however, formed an exception to the common rule:—

SONG OF EGYPTIAN LABOURERS.

SOLO.

CHORUS.



Dr. Lepsius suggests that the thirds in this air were probably not intended by the singers, as these intervals appear to “slip in of themselves.” Still, however it may be explained, there remains the fact, distinctly stated, that this air was usually sung with thirds.†

* See Mémoires concernant l’histoire, etc., des Chinois, Tome vi. p. 164, 171.

† See Letters from Egypt, Ethiopia, and the Peninsula of Sinai, by Dr. Richard Lepsius, translated by Leonora and Johanna B. Horner. London, 1853, p. 85.

Among many nations a natural fondness for concord is traceable also in the construction of their melodies. It is, for instance, remarkable how easily the German tunes lend themselves to the process of harmonizing. Those from the south of Germany especially require often only two chords:—viz., the triads of the tonic and dominant. The Russian airs also are generally capable of being harmonized with a few simple chords. Now this would not be the case if the melodies did not contain principally successions of intervals which, when sounded together, produce one or other of those chords. In truth, when the intervals of a chord are sounded one after the other in a succession not too slow, they produce nearly the effect of the chord. The impression of the first tone is still strongly retained when the second is heard, and it remains, although in a gradually less degree, with the following tones.

Even in the melodies of nations in the lowest stage of civilization, such indications of a feeling for harmony may be met with. There are, for instance, unmistakeable traces of it in several of the Indian melodies from Bolivia, which have been published by Alcide d'Orbigny in his 'Voyage dans l'Amérique Méridionale.' I shall insert here two of these by way of illustration.

TWO SONGS OF THE CHIQUITOS.

No. 1.



No. 2.





The facility with which these melodies yield themselves to harmonizing is very striking. Still, there is no reason to doubt the faithfulness of the notation. Nor is it likely that the musical taste of the Chiquitos should have been greatly modified by that of the European inhabitants of Bolivia. Spix and Martius have published a number of songs and dance-tunes of the Indian tribes in Brazil. Some of these melodies conclude with a chord to be sung in full chorus. The following air from the collection of Spix and Martius confirms to some extent the opinion suggested by the intervals in the airs of the Chiquitos previously given.

A SONG OF THE INDIAN ROWERS ON THE RIO NEGRO.

Allegretto.



It may perhaps interest the reader to compare with the above examples a few melodies appertaining to African tribes, in which some taste for concords is traceable.*

* These tunes are transcribed from the following works :—Ten Years in South Africa, by J. W. D. Moodie ; London, 1835. The Kafirs of Natal and the Zulu Country, by J. Shooter ; London, 1857. Voyage autour du Monde, par M. Louis de Freycinet ; Paris, 1827.



No. 1. THREE HOTTENTOT AIRS.

Very slow.

Very slow.

Faster.

No. 2

Lively.

Lively.

No. 3.

Lively.

Lively.

No. 1. THREE AIRS OF THE KAFIRS OF NATAL.

Slow.

Slow.

f

No. 2.

Moderate.

No. 3.

Lively.

THREE AIRS OF THE NATIVES OF MOZAMBIQUE.

No. 1.

Lively.

No. 2.

Lively.

No. 3.

Lively.

However, it is unnecessary for our present object to pursue this inquiry any further. The examples which have been given sufficiently prove, I think, to the unbiassed investigator, that the feeling for harmony is innate in man; that this feeling reveals itself first in the gratification which uncivilized people derive from hearing single concords, such as combinations of thirds, fifths, or sixths; but that, as a rule, in national music melody greatly predominates over harmony. Now, it will easily be understood that the predominance of melody must render the study of national music especially valuable to the musician. A fine melody is more important than the finest harmony. Rousseau declares harmony to be “a barbarous invention which we never would have contemplated if we had been more sensible of the true beauties of art, and of music truly natural.”* Exaggerated though this opinion be, it is not entirely devoid of truth. Melody is by musicians often called the soul of music; nevertheless, it is lamentably neglected by many of our composers for the sake of harmony; and some skilful contrivance in the latter—the result of labour merely mental—is made to supply the want of expressive melody, the creation of which requires genius as well as talent, and is therefore beyond the power of many professional musicians. Still, much may also here be accomplished by study and by a careful examination and comparison of the best models for imitation. A really fine melody is expressive without harmony, and does not necessarily demand an accompaniment. Such melodies are found especially in national music.

* See the article *Harmonie* in Rousseau's 'Dictionnaire de Musique.'

The impressive effect which *Unison* in vocal music is capable of producing, is not so universally appreciated as it deserves to be. Unison is evidently not artificial enough to recommend itself to the taste of many of our present musicians. They obviously prefer even a corrupted harmony; otherwise they could not think of advocating the employment of harmony on occasions where it is quite impracticable. Take, for instance, congregational singing in public worship. Here the essential conditions for insuring a correct and pure harmony are wanting, and are, moreover, unattainable; nevertheless, its introduction is continually aimed at even by professional musicians. On the other hand, the indisputable advantages derived from an adherence to unison, are not properly valued. I shall not enlarge upon this subject here, especially as I have already treated it in an essay intended for the use of Church-goers in general.* However, a few observations of distinguished musicians on vocal performances in unison may find a place here.

When Dr. Burney was travelling in Germany he visited the Lutheran Church in Dresden, called *Die Frauen-Kirche*. He says, "The whole congregation, consisting of near three thousand persons, sing in unison, melodies almost as slow as those used in our parish churches; but the people being better musicians here than with us, and accustomed from their infancy to sing the chief part of the service, were better in tune, and formed one of the grandest choruses I ever heard."†

The singing of the charity school children at their annual festival in St. Paul's Cathedral affords another illustration of the imposing effect of unison. On this occasion several thousand children's voices unite in singing the melody. Celebrated musicians have expressed their admiration of the overpowering effect attained. It is well known that Haydn remembered it with rapture. In his memorandum book he

* Reflections on Church Music. London, 1856, p. 24.

† The Present State of Music in Germany, etc., by C. Burney. London, 1775. Vol. ii. p. 31.

wrote (in German), "No other music has ever affected me so deeply as this devout and innocent singing."* Again, a very successful attempt has been made in Berlin and other towns of Prussia to form societies of artisans, in which German national airs are sung in unison. It must be remembered that there are, so to say, two kinds of unison in vocal music:—viz., unison strictly speaking, in which all the voices unite in the same pitch; and unison in octaves, which naturally occurs whenever men and women or children sing together the same melody. Both kinds are common in national music, since occasions on which either only men or only women join in chorus are of frequent occurrence.

I have in a preceding chapter alluded to the difficulty of harmonizing national melodies. This difficulty will now be better understood. A few remarks upon the usual arrangements will therefore be in place here.

Respecting the collections of national songs which have hitherto been published, it must be observed that in many of them the original character of the music has been greatly altered, if not obliterated, by the arrangement of the melodies for the pianoforte, or by the unwarranted addition of an accompaniment of some kind. In many instances where the songs are usually performed in unison, they retain when harmonized but faint traces of their former characteristics. Even in instances where an accompaniment originally exists, its peculiarities are often so entirely disregarded in the arrangement, that it becomes almost another composition.† Indeed, most musicians who undertake to arrange such music

* "Keine Musik rührte mich zeitlebens so heftig als diese andachtsvolle und unschuldige." See 'Biographische Nachrichten von Joseph Haydn;' von H. C. Dies. Wien, 1810, p. 127.

† Ambros, in his *Geschichte der Musik*, recently published, gives some Hindu tunes, from Hamilton Bird's Collection, harmonized by him according to our modern rules, in order, as he says, "to render the affinity of their character with that of European music more striking, and to display more fully their remarkable beauties." Whatever may have remained for a Hindu to recognize as his own after H. Bird had, as he states in the Preface of his Collection, "taken great pains to bring them into any form as to time," is sure to have been obliterated by this proceeding of Herr Ambros.

are but little acquainted with its original character; they treat every melody, no matter from what country it may have been derived, very much in the same way, supplying it with a rhythmical accompaniment of their own invention; harmonizing it as they would harmonize a melody of their own country; introducing embellishments, shakes, turns, appoggiaturas; and fixing, just as their fancy dictates, the *tempo* in which the composition is to be performed. Supposing we treated the English National Anthem in a similar way—giving it perhaps an accompaniment in triplets, a harmony entirely different from the usual one, and determining the *tempo* to be taken twice as fast as it requires to be—what must be the result? Moreover, even where the arrangement is free from any such distortions, and where the melody has been rendered intact, it cannot generally convey an exact idea of the effect which the same music produces in its original state. Take, for instance, a ‘Ranz des Vaches;’ however faithfully it may have been transferred to the pianoforte, the arrangement cannot possibly give an accurate notion of the effect produced when the melody is executed on the Alphorn in the mountains of Switzerland.

Many national tunes, by being harmonized, are apt to lose not only their characteristic features, but also their melodious charm. This is especially the case with melodies which are founded on some scale, or order of intervals, differing from any of our own of the present day.

WELSH AIR.

Moderato.

Pan o'wn y gwan-wyn ar u-chel-fryn, Yn gwy - lio'r de - faid
 gy - da'r wyn, Clywn lais fy ngha-riad ber ei cha-niad, Yn

sei - no'n llaw - en yn y llwyn; Oedd gwawr llaw - en - ydd
 ar ei deu - rudd, O mor hardd ei lliw a'i llun, A
 min - na'n syl - u, ac ym - hy - fry - du, Gau hardd ed hwyl fy an - wyl Fun.

The above beautiful air, called *Pan o'wn y Granwyn*, or 'The Song of Spring,' from Miss Williams's collection, somewhat partakes of the character of the Doric mode. To treat it, notwithstanding its *major sixth* in descending, exactly as though it were in the key of D-minor, would destroy its beauty as much as it would obscure its characteristic features.

Sometimes we meet with tunes which do not possess a fixed tonality, or in which it is, at all events, difficult to determine which note is the tonic. We have already had an instance in the Siamese air, page 121. In melodies founded, as this is, upon the pentatonic scale, such apparent want of a distinctly indicated key-note occurs, as might be expected, more frequently than in others. The following Arabian melody, taken from a collection made in Algiers by M. Christianowitsch, would, probably, by most arrangers, be treated as being in the key of C-major.

ARABIAN AIR FROM ALGIERS.

Andante.

sospirante.

treated as founded upon our minor scale, its character becomes entirely changed.

Again, there are instances in which certain rules observed in our own method of harmonizing must be disregarded. This is especially the case with the prohibitions. Thus, consecutive fifths and octaves may be quite appropriate. That they are not always offensive, but, on the contrary, under certain conditions, very effective, has been shown by Beethoven and other composers. In national tunes they are sometimes indispensable. In Hungarian music the *motus rectus* is in many instances used, where in German music the *motus contrarius* would be preferred; and sequences of chords are sometimes introduced by the Gipsy instrumentalists, which an arranger, unless thoroughly imbued with the spirit of Magyar music, would not think of using. The subjoined example has been written down with due regard to the principal characteristics of the accompaniments of the Magyar airs. It has been arranged from a notation of Dr. Pressel, whose account of his own experience on the subject, made during a sojourn in Hungary, and communicated in the Leipzig 'Neue Zeitschrift für Musik,' (Volume XXXVI.,) is especially reliable and interesting.

HUNGARIAN AIR.

Andante.

Mr. Levey, in the preface to his 'Collection of the Dance Music of Ireland,' remarks, respecting the pianoforte arrangement of some of the tunes: "I tried all possible ways of accompaniment, and found that any other than the *piperly* harmony—any modern chords—would utterly destroy their nationality." As an accompaniment of one of the tunes, 'The Humours of Bandon,' which he describes as "a tune, beautiful in construction and perfect as a melody, obtained during a pedestrian excursion," he has employed only two common chords, which he adopts alternately, as either is required by the melody. But, in order not to horrify too much a certain class of theorists, one of the fifths has been rossed.

Mr. Levey remarks upon this point:—"Those who are very fastidious may omit the crossed note, and thus avoid the fifths; but I shall ask them to try the tunes also in the way in which they have been arranged by me. It is, I suppose, a very unfortunate occurrence for the rigorous maintenance of the systematic theories on the subject, but it is not less a fact, that all the real Scotch Strathspeys, and many of our

regular thorough-going Irish Jigs, seem absolutely founded on and wedded to those objectionable fifths and eighths." I shall give here the tune referred to. The reader will see that it fully deserves the praise which Mr. Levey has bestowed upon it. But it is here especially interesting on account of the palpable evidence which it affords, that a melody may be very beautiful without being remarkably suitable for harmonizing; and that therefore the degree of gratification which we derive from hearing a melody, does not necessarily depend, as some musicians suppose, upon the harmonious relations which the successive intervals bear to each other.

IRISH TUNE—'THE HUMOURS OF BANDON.'

Allegretto.



If we wish to acquaint ourselves exactly with the manners and customs of uncivilized nations, we must observe the people as they live in their own country. A savage, having to some extent adopted European manners and dress, is likely to prove to the ethnologist a less interesting object for study, than the same individual in his primitive and rude condition, with his tattooed or coloured face, his scanty dress and weapons made by his own hands, and with all the predilections of his race uninfluenced by foreign agencies.

Thus also the student of national music, if he clearly appreciates the aim of his science, will always prefer, wherever music exists in a state of infancy, to examine it in its nakedness and primitive simplicity, rather than when it has been dressed in the garb of our harmony, however skilfully adjusted.



CHAPTER V.

THE PSYCHOLOGICAL CHARACTER OF NATIONAL
MUSIC.

ALTHOUGH the feelings of the human heart, which music expresses, are, in the main, the same in every nation; yet they are, in individual instances, considerably modified by different influences. It cannot surprise us, therefore, that the same feeling expressed in music should in different nations exhibit many modifications; that, for instance, the funeral hymns of one people should be more mournful, or more consoling, or more solemn, or more wailing, than those of another; that the erotic songs are especially sentimental in one nation, especially passionate in another, playful in a third, melancholy in a fourth; and so on.

It is sometimes not so easy as it may appear, to appreciate rightly the spirit of the music of a nation. Unless we possess an exact acquaintance with the mode of its performance as well as with a number of songs and dance-tunes found among the rural population and the working classes, the attempt is likely to prove unsuccessful. Such a familiarity with the music is not always easily acquired, because the tunes are in some cases so totally different from those of our own country, that they are, on first acquaintance, almost as incomprehensible as poems in a language but slightly known to us. Indeed, the common adage that music is a universal language, is but half true. There are, at all events,

many dialects in this language which require to be studied before they can be understood.

The peculiar character of the popular music of a nation appears to be in great measure determined by the climate of the country, by the occupation and habits of the people, and even by the food upon which they principally subsist. The influence of climate is traceable if we compare the tunes derived from different districts of a large country. In mountainous Southern Germany, with its exhilarating air, the minor key is almost unknown, the triple time prevails, and the popular melodies are almost all capable of being harmonized with only the two common chords of the tonic and dominant. In flat Northern Germany, the minor key is less foreign, the common time occurs almost as frequently as the triple time, and the modulations are, on the whole, more complicated than those of the South.* In countries where the people commonly drink wine, the songs are more brisk and cheerful than in countries where beer is the favourite beverage.

It is a curious fact, that those nations which possess the most lugubrious music, possess also the most hilarious tunes, though perhaps not many of them. The songs of the Norwegians are generally very plaintive, though at the same time very beautiful: and some of the Norwegian dances have perhaps more resemblance to the dirges than to the dances of some other nations; but in some single instances the Norwegian tunes exhibit an unbounded joy and cheerfulness, such as we rarely meet with in the music of other people. Indeed, the Norwegians, as far as their music is concerned, might be compared to the hypochondriac, who occasionally, though but seldom, gives himself up to an almost excessive merriment.

It has been often asserted, that in national music the

* According to Richl ('Land und Leute,' Stuttgart, 1857, p. 125), suicides occur in Germany most frequently in the northern districts, especially in Mecklenburg and in the level provinces of Prussia, and are of least frequent occurrence in Bavaria and Austria.

minor key is predominant, and several reasons have been advanced to explain the cause of this supposed fact. Rochlitz thinks that people are most inclined to make music when they feel sad, and that in such cases they naturally prefer the minor key.* This seems to be, however, an unsatisfactory explanation. Not only may we experience daily that people enjoy music especially when they are happy and cheerful, as, for instance, at their social recreations and public amusements; neither is it correct to assume that the minor key is required for the expression of sadness. The major key is particularly fitted for the expression of a manly and earnest grief, as is exemplified in many tunes; while music in the minor key is by no means necessarily sad, but is often wild and vigorous, and sometimes humorous, comical, cheerful, mysterious, or even expressing fiendish passions. How well the minor key is suited for the expression of various other emotions besides those of sadness, may easily be seen in the works of our great composers, as, for instance, in the wild dance of the Scythians in Gluck's 'Iphigenia in Tauris,' the vigorous 'English Suites' by J. Sebastian Bach, the passionate first movement of Beethoven's Symphony in C-minor, the almost ludicrously melancholy love-song of the drowsy Osmin in Mozart's 'Entführung aus dem Serail,' the humorous and hilarious Scherzo in Beethoven's Ninth Symphony, the unearthly choruses and dances of the witches in Spohr's 'Faust,' the diabolical drinking-song of Caspar in Weber's 'Freischütz.'

Dr. W. C. Müller asserts that uneducated people are apt to intone the major third slightly flat, and he thinks that from this cause most national airs give the impression that they are in minor.† He has, however, omitted to prove

* See Allgemeine musikalische Zeitung; Leipzig, 1805, p. 265.

† His words are: "Hört man gemeine musikalische Menschen singen, so tönt die Terz unbestimmt zwischen der kleinen und grossen Terz. Dies mag die Ursache sein dass fast bei allen Völkern die Volkslieder wie in Moll klingen."—'Versuch einer Aesthetik der Tonkunst,' von Dr. W. Christian Müller. Leipzig, 1830, p. 161.

his assertion, and as we do not meet with facts which would tend to confirm it, its accuracy must be doubted.

I have been at some pains to ascertain whether the minor key is really predominant in national music, and a careful investigation has led me to the conviction that the music is more frequently in major than in minor. I believe the erroneous impression of a decided predominance of the minor key may have arisen from the fact that its originators were more exclusively acquainted with the music of some nations who chiefly employ minor—such as the Scandinavians and one or two of the Slavonic races; and that therefrom they drew conclusions which they applied to national music in general. However this may be, an examination of their own music would certainly not have led either the Germans or the English to this conclusion, since the national music of Germany as well as that of “Merrie England” is mostly in major. In the former country we find scarcely more than two minor tunes in a hundred.

Moreover, it seems probable that travellers have sometimes mistakenly thought the music of foreign nations to be in minor, because some peculiarity or other would make it appear plaintive to the unaccustomed ear. This is especially the case with the music of some Asiatic nations.

Among the European countries there are about half-a-dozen only in which the minor key is found oftener than the major key. These are Sweden, Norway, Russia, Finland, Hungary, and one or two others. In Sweden it occurs the most frequently,—there being among a hundred tunes about eighty in minor. In Russia the number of tunes in the minor key slightly exceeds the number in the major key; but there are, besides, tunes which commence in major, and bear distinctly the stamp of the major key until towards the end, where they modulate into the minor key, in which they conclude. Also in the Moldavian and Wallachian music such a change towards the end of an air is not uncommon.

In tunes of this kind the modulation is most usually into the *Relative Minor*, *i.e.*, the minor key situated a major sixth above (or a minor third below) the major key.

No. 1.

TWO RUSSIAN AIRS.

Andantino.

No. 2.

Allegretto.

Tunes commencing in major and concluding in minor upon the same tonic—as for instance, C-major = C-minor, or G-major = G-minor—are comparatively rare in national music. On the other hand, tunes commencing in minor and concluding in major generally preserve the same tonic.

GERMAN AIR (FROM SILESIA).

Moderato.

It is further noteworthy that tunes which commence in minor and conclude in major are far more rare than tunes which commence in major and conclude in minor.

I shall here give a table showing the relation between the numbers of tunes in the major key and those in the minor key, as it exists in each of the principal European countries.

It may not be out of place here to state how I ascertained these and similar facts. I chose the most trustworthy collections of tunes obtainable from each country, and noted down the key, time, modulation, *tempo*, and whatever else appeared to me noteworthy in each melody. With some nations, of whose tunes large and carefully edited collections are published, I have gone through this process with several hundred melodies.

In making these investigations I had to contend principally with two difficulties, which I shall briefly state.

In the first place, most collections consist of tunes almost all of which have been derived exclusively from a certain district of a country. It seldom happens that collectors find opportunity to procure from every part of a country an

equally large and equally important number of specimens. But it is a well-known fact that, especially in a large country, the tunes of one district not unfrequently differ, to some extent, in form and character, from those of other districts.

Secondly, there have been admitted into several of the collections popular tunes of former centuries which are no longer in the mouth of the people, without any indications as to which of the tunes have become obsolete. There are especially many such antiquated melodies in the Dutch and Danish collections. They are more frequently in minor than those of the present day. Neither do we possess any collection of English national tunes of our own century which we can consult with confidence. Although the rural population of England appear to sing less than those of most other European countries, it may nevertheless be supposed that they also, especially in districts somewhat remote from any large towns, must still preserve songs and dance-tunes of their own, inherited from their forefathers. As these melodies have hitherto not been carefully collected, I was compelled to draw information from rather insignificant sources.

It should therefore be borne in mind that the relation between the numbers of tunes in the major key and those in the minor key exhibited in the subjoined table, may possibly be, in so far as regards England, slightly different from the actual fact; and further, that in the Dutch and Danish tunes the minor key may occur not quite so frequently as it would appear from the numbers.

As, however, the two obstacles before mentioned have been carefully taken into consideration in the computation, I may venture to aver that the numbers given with most countries will be found to approach the truth as nearly as is possible.

The computation is made upon a hundred tunes of each country, and those countries in which the major key is predominant are placed at the beginning.

	In Major.	In Minor.	In Major concluding in Minor.	In Minor concluding in Major.
Germany . . .	98	2	·	·
Switzerland . .	92	8	·	·
Poland . . .	88	10	2	·
Servia . . .	88	10	·	2
Bohemia . . .	87	12	1	·
Portugal . . .	85	12	·	3
Ireland . . .	82	16	2	·
Spain . . .	78	20	2	·
England . . .	78	22	·	·
Scotland . . .	72	25	3	·
France . . .	70	28	·	2
Greece . . .	70	30	·	·
Wales . . .	69	30	1	·
Turkey . . .	64	26	6	4
Italy . . .	58	42	·	·
Hungary . . .	49	50	1	·
Finland . . .	48	50	2	·
Denmark . . .	47	52	1	·
Wallachia . . .	40	52	8	·
Norway . . .	40	56	2	2
Russia . . .	35	52	12	1
Sweden . . .	14	80	4	2

As regards extra-European countries, it appears, as far as we can ascertain from the means of investigation at present at our command, that in most of these countries also the major key is predominant. I shall notice here a few of the most important ones, with a statement of the numbers of tunes which I have examined appertaining to each. From some of these countries I possess more examples than the numbers here given would indicate. As, however, the absolute correctness of the notation in several appears to me questionable, I have found it necessary to make selections

restricted to those which appear to be most trustworthy from each country. Many of these examples are not tunes, in strictness of speech, but are larger musical compositions. The form of the pieces is, however, immaterial for our present purpose. The result of the inquiry has proved as follows:—

China; 25 tunes, of which 19 are in major, 1 is in minor, 1 is in major concluding in minor, and 4 are uncertain (*i. e.*, having no determinable tonality).

Hindustan; 69 tunes, of which 59 are in major and 10 in minor.

Malaysia; 40 tunes, of which 28 are in major, 4 in minor, 2 commencing in minor and concluding in major, and 6 uncertain. Most of the specimens have been collected in Java.

Siam; 12 tunes, of which 4 are in major, 3 in minor, 1 is commencing in major and concluding in minor, 3 are commencing in minor and concluding in major, and 1 is uncertain.

Burmah; 31 tunes, all of which are in major.

Egypt; 38 tunes, of which 24 are in major, 9 in minor, 2 commencing in major and concluding in minor, and 3 commencing in minor and concluding in major.

Algiers; 40 tunes (of the Arabs), of which 27 are in major, 3 in minor, 5 commencing in major and concluding in minor, 2 commencing in minor and concluding in major, and 3 uncertain.

Mexico; 35 tunes (of the inhabitants of European descent), of which 33 are in major, and 2 in minor.

Brazil; 25 tunes (of the inhabitants of European descent), of which 20 are in major, 2 in minor, 2 are commencing in major and concluding in minor, and 1 is commencing in minor and concluding in major.

Of the songs of the American Indians which hitherto have been collected and published, by far the greater number are in major. The same is the case with most of the melodies of the negroes in Africa with which we have become acquainted.

The pentatonic scale of the Chinese, Malaysians, and several other nations of the Eastern hemisphere, has generally the major third, like our diatonic major scale. The two steps of a minor third which this scale contains (see the

example page 49) impart to the melodies founded upon it an expression of sadness, which may perhaps account for unmusical hearers having described the music as being in the minor key. It is possible—indeed highly probable—that most of these melodies do not produce the slightest impression of sadness upon the people to whom they appertain. And again, melodies in which chromatic intervals, steps of a superfluous second, or intervals smaller than semitones, are of frequent occurrence—as is the case with those of some Eastern nations—may, by inexperienced observers, sometimes have been mistakenly regarded as in minor, because they are likely to convey to the uninitiated ear of the foreigner an impression of sadness. The difficulty of comprehending the true spirit of any such music from the published notation is the greater if, as is usually the case, the collector has neglected to indicate carefully the proper manner of performance.

Melodies in which those intervals are chiefly used which constitute the natural tones of a tube like the simple horn or trumpet, are generally of an energetic and decisive character, although they are nevertheless sometimes very sentimental.*

GERMAN AIR.

Andante.


Ich wünscht es wä-re Nacht, und mein Bettchen wär ge-
 macht; wollt zu mei-nem Schätzchen gehn, und an ih-ren
 Fenster stehn biss sie mir auf-macht.

* Our great composers also have generally employed the intervals of the Common Chord especially for the expression of energy and decision. Take, for instance, the commencements of several of Mozart's Overtures, and of his glorious Symphony known as 'Jupiter'; the martial part of the Finale of Beethoven's Symphony in C-minor, and the commencement of his 'Fidelio' Overture in E-major.

In examining national tunes, the student cannot but be struck with the remarkably defined stamp which they generally bear. In many of them it is impossible to alter a single note without materially injuring their characteristic beauty. A like degree of perfection is found only in the best melodies of our best composers.

Some nations are naturally more inclined to use a slower or faster *tempo* than others. The published collections of tunes seldom possess metronomical signs, and even the vague indications of the *tempo* by the usual terms *Adagio*, *Andante*, *Allegro*, &c., are sometimes wanting. If this is the case in songs, the best plan, undoubtedly, is to examine the poetry, and to determine therefrom the *tempo*. The people themselves sing an air of their own not always exactly in the same *tempo*, but sometimes with greater or with less animation. The occasions on which they sing, or other causes, are likely to influence the degree of fastness. The same may also be observed in the performances of our most talented musicians. At one time the mood in which they may find themselves will unconsciously lead them to the adoption of a somewhat faster or slower *tempo* than at another time.

Again, it is not unusual in national songs that the spirit of the poetry requires in a verse, or a line, another *tempo* than that in which the music commences, or that which is the prevailing one. Even in but one or two words the *tempo rubato* is sometimes made use of. The effect is generally impressive, since the deviations are really conditioned by the poetry, and have therefore nothing in common with the affectation displayed by many of our *virtuosi* in the uncalled-for employment of the *tempo rubato*. For without sufficient cause the rhythmical flow is scarcely ever disturbed, as the taste of the people is generally too natural and healthy to relish an affected expression.

As is the *tempo*, so are the various kinds of expression respecting loudness and emphasis—as *forte*, *piano*, *sforzato*, *crescendo*, *diminuendo*, &c.—in songs dependent especially upon the expression of the words, and are therefore also often varied in the different verses to which a melody is sung.

It sometimes occurs that one verse or other expresses an emotion very different from that which is conveyed by the whole poem. This happens, as might be expected, more frequently in ballads than in lyric compositions. The tune is, however, usually the same for each verse. It must therefore occasionally appear somewhat inappropriate to the words. But this is generally the case only when any such verse is regarded independently of the rest. The tune generally expresses the dominant emotion conveyed by the poem remarkably well. A change of *tempo* and expression, which naturally suggests itself to the singer if he is impressed with the words which he sings, is in most instances quite sufficient to produce such modifications as may be required by a verse. The retention of the same tune for each verse has, moreover, the advantage, that it better ensures the oneness of the whole song, than the occasional introduction of a melody very different in character would do. To explain this more clearly, let us suppose some person had to communicate to a friend some distressing intelligence, wherein he had to mention an incident which, considered by itself, would certainly appear comical. If he is really impressed with the sad occurrence which he relates, his relation of the laughable incident will naturally be much in the same subdued tone of voice, and will partake of the general tinge of sadness, which characterizes his communication.

Quality, pitch, compass, and power of voice differ essentially in different nations. The Russians are renowned for their deep and powerful bass; the Italians for their fine tenor and barytone. Some Asiatic nations sing in shrill notes by straining the voice to its highest pitch; others delight in a kind of vibration or *tremolando*. Some sing habitually in an undertone; others in a nasal tone. Others, again, cultivate with predilection the falsetto, and usually introduce it into their vocal performances. Lichtenstein, in describing the singing of a Hottentot congregation at Bavian's Kloof, a missionary establishment of the Moravian Brethren in South Africa (now better known as Gnadenthal), observes, that among all the singers, consisting of about a hundred Hottentots of both

sexes, there was not one man with a bass or a barytone voice ; all the men had tenor voices. Respecting the quality of voice of the Chinese, Lt.-Colonel Fisher says : “ On no single part of the coast [of China] from north to south, did I ever hear a man sing from his lungs ; it was invariably the head voice or falsetto, and very absurd it was to see a great big man emit such sounds out of his body.”* The traveller Kohl describes the singing of the Morlacchi in Dalmatia as consisting entirely of “ chains of shakes.”†

Let us now turn for a moment to the instrumental performances. Almost every instrument has its peculiar colour of sound, which renders it especially suitable for the expression of one emotion rather than of another. This is well-known to the musician. In writing a composition for a number of different instruments in combination,—as, for instance, a Symphony or any other orchestral work,—he carefully chooses for each musical idea those instruments which by their sound are best qualified for conveying the intended impression. Most nations have some favourite instruments, which they more frequently employ than others in their musical performances. It will easily be understood that the peculiar colour of sound of such instruments must greatly influence the spirit of the music appertaining to a nation.

In order, therefore, to understand the psychological character of the music of a foreign country, we must be acquainted not only with the construction of the favourite compositions, but with the nature of the vocal and instrumental performances of the people. Furthermore, an acquaintance

* Personal Narrative of Three Years' Service in China, by Lt.-Colonel Fisher, C. B. London, 1863, p. 17.

† It is singular that Whistling should not be as universally practised as Singing ; but this appears to be the case. Burton (First Footsteps in East Africa ; London, 1856, p. 142) incidentally mentions the Arab's hate of *El Sif*, or Whistling : “ Some say that the whistler's mouth is not to be purified for forty days ; others, that Satan, touching a man's person, causes him to produce the offensive sound.” Similar observations are mentioned by Burckhardt and other travellers. The American missionary, Howard Malcom (Travels in South-Eastern Asia ; Boston, 1839, vol. i. p. 205) says : “ It is remarkable that the Burmese are entirely ignorant of whistling. I have seen them stare intently on a person who did so, and saying to one another in surprise : ‘ Why ! he makes music with his mouth ! ’ ”

with the habits and predilections of the people will be found a great help. In proof of this opinion, I shall notice an observation respecting the national character of the Hungarian. "The Magyar," Mr. Paget says, "is accused of being lazy; and if by that is meant that he has not the Englishman's love of work for its own sake, I believe the charge is merited. A Magyar never moves when he can sit still, and never walks when he can ride. Even riding on horseback seems too much trouble for him; for he generally puts four horses into his little waggon, and in that state makes his excursions to the next village, or to the market-town. This want of energy is attended, too, with a want of perseverance. The Hungarian is easily disappointed and discouraged if an enterprise does not succeed at the first attempt. The Magyar character has a singular mixture of habitual passiveness and melancholy, mixed up with great susceptibility to excitement. The Magyar's step is slow and measured, his countenance pensive, and his address imposing and dignified; yet, once excited, he rushes forward with a precipitation of which his enemies have often felt the force. In success he gives himself up to the most unmeasured rejoicings; and his solemnity is looked for in vain when the hot wines lend warmth to his eloquence, or the giddy dance whirls him round in its mystic maze. It is wonderful how completely he has imparted his own character to his national music. Nothing can be more sad and plaintive than the commencement of many of the Hungarian airs."*

There are, moreover, some countries where the character of the music is apparently in opposition to the distinctive character of the people. Although the Russian songs, for instance, are pervaded generally by an expression of melancholy and plaintiveness, the Russians themselves are well known to be of a remarkably cheerful disposition,—indeed, a more light-hearted people probably does not exist.† The sub-

* Hungary and Transylvania, by John Paget, Esq.; London, 1839, vol. ii. p. 21.

† As it is with nations, so is it also with single individuals. No composer, for instance, is richer in sprightly and cheerful ideas than Carl Maria von Weber. Several of his Overtures commence like the uncorking of a bottle of Champagne.

joined air is from the Ukraine, where the characteristic features of the Russian music have been preserved more intact than in the vicinity of St. Petersburg.

RUSSIAN AIR FROM THE UKRAINE.

Adagio.

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a fortissimo (*sfz*) dynamic. The second system contains a repeat sign. The third system features a fortissimo (*sfz*) dynamic. The tempo is marked *Adagio*.

Again, travellers often tell us of the hilarious,—nay, almost uproarious singing and dancing on festive occasions of

We know, however, quite well, that this master was almost constantly either in a state of physical suffering, or tortured by hypochondria. The theorist Lobe relates that when he called upon Weber, who was staying in an hotel at Weimar, he found the celebrated composer in bed. "Could I only," cried Weber, "thereby insure myself a good digestion, and a quiet and cheerful disposition, I would willingly be a poor journeyman tailor!" Spohr, on the other hand, a healthy man of Herculean stature, an able pedestrian and expert swimmer, as well as a respected and honoured citizen—in short, a composer in whose works we might expect to find some Handelian energy and decision—almost continually whines and writhes in enharmonic and chromatic progressions.

the negro slaves in some countries of South America. Yet, how truly miserable is the condition of human beings whose closest family ties can at any moment be severed at the will of a self-interested master!

The apparent contradiction is, nevertheless, perfectly consonant to the principles of human nature. The music of some nations evidently does not exhibit the every-day feelings, but what might be called the pent-up feelings of the people. If we know the occasions on which a nation especially invents and performs its songs, we may generally perceive that the character of the music is strictly in accordance with the natural dispositions of the people.*

The most widely known tunes of a country afford by no means always the best examples to the student in illustration of the psychological character by which the music of the country is distinguished. None perhaps are more universally known than the so-called national hymns,—or, in other words, those songs which are usually performed in honour of the sovereign, or in commemoration of some political event. Many of these, of comparatively modern origin, are productions of musicians who, devoid of inspiration, servilely imitated one or other celebrated composition of the same kind of a foreign country. In proof of this assertion I shall briefly notice a few of the most interesting national hymns.

The English hymn, ‘God save the King’, has been adopted at several German Courts. In Prussia it is called ‘Heil Dir im Siegerkranz.’ In that country it was sung in public for the first time in the year 1796 at the National Theatre in Berlin.† The authorship of the tune, as I have already intimated, has not hitherto been satisfactorily ascertained.

* Mrs. Frances Anne Kemble, in her *Journal of a Residence on a Georgian Plantation* (London, 1863, p. 160), observes:—“I have heard that many of the masters and overseers on these plantations prohibit melancholy tunes or words, and encourage nothing but cheerful music and senseless words, deprecating the effect of sadder strains upon the slaves, whose peculiar musical sensibility might be expected to make them especially excitable by any songs of a plaintive character, and having any reference to their particular hardships.”

† The words of the Prussian hymn are by Heinrich Harries, a clergyman, born in the year 1762, in Flensburg; he died, in 1802, at Brügg, near Kiel.

Chrysander has recently endeavoured to prove by *circumstantial evidence* that Henry Carey must have been its composer.*

The Austrian national hymn, 'Gott erhalte [Franz] den Kaiser,' is a composition by Joseph Haydn. Having during his visit to England witnessed the effect of 'God save the King,' on public and solemn occasions, Haydn resolved, after his return to Vienna, to present his country with a similar composition. Baron Swieten and Count Saurau, two of his influential patrons, procured the poetry for him, and by their agency the hymn was performed for the first time at the celebration of the birth-day of the emperor Franz, on the 12th of February, 1797, at the theatre in Vienna. The poetry was by L. Leopold Hasehka. Subsequently, in the reign of the emperor Ferdinand, other words were substituted, written by Baron Zedlitz. It may interest the reader to see Haydn's first sketch of the melody, with an improvement indicated in small notes, which was found among his papers, in the handwriting of the composer.†

HAYDN'S FIRST SKETCH OF THE AUSTRIAN HYMN.



* See 'Jahrbücher für musikalische Wissenschaft,' Leipzig, 1863, p. 287.

† How instructive would it be for musicians, did they possess a judiciously written dissertation by means of which the reader would be, so to say, introduced into the workshops of our great composers, where he might be enabled to observe them in their usual occupation! Of Beethoven we possess several sketches relating to some of his most celebrated compositions. They are interesting evidences of his carefulness and perseverance in altering, rejecting, and polishing phrases and sections, until the musical idea attained the degree of perfection aimed at. If we do not find the same evidences of labour in some other of our great masters, it must be chiefly attributed to the circumstance that it was more their habit not to use the pen until they had nearly finished a composition. Mozart, evidently, had proceeded thus with his Overture to 'Don Juan,' which, it



The orchestral score of this hymn was written by Haydn for violino 1, violino 2, viola, basso, flauto, oboi, fagotti, corni, clarini, and tympani, with the simple melody to be sung in unison by the chorus, in which the audience was evidently intended to join.* The first published pianoforte arrangement, made by Haydn himself, is as follows:—

THE AUSTRIAN HYMN.

Langsam.

Gott er - hal - te Franz den Kai-ser, un-sern gu-ten Kai-ser

Franz! Lan-ge le - be Franz der Kai-ser in des Glückes hell - stem

will be remembered, he wrote down, to the astonishment of his friends, in the course of a few hours, shortly before the first performance of the Opera. Of Gluck, we know that he would occupy himself for more than a year with the composition of an opera without writing down a single note. But when he at last took pen in hand, he was already so far advanced with his work that he used to say to his friends: "My Opera is finished."

* This score has been published in 'Cecilia,' eine Zeitschrift für die musikalische Welt; Mainz, 1843, vol. xxii. p. 152.

Glanz! Ihm er - bliu-hen Lor-beer - Rei-ser, wo er geht zum Eh - ren-
 kranz. Gott er hal-te Franz den Kaiser, un-sern gu-ten Kai-ser Franz!

This beautiful air is thoroughly German, and found therefore an immediate and ready acceptance in the hearts of the people for whom it was intended.

The Russian hymn dates from the year 1830, when the emperor Nicholas ordered it to be performed in concerts and representations on the stage. Its composer is Colonel Alexis Lwoff (born in Revel, Esthonia, in the year 1799). Though eminently fitted for its purpose, this melody possesses none of the characteristics peculiar to the popular music of Russia. It appears rather to have been suggested by the Sicilian Mariners' Hymn—an air which is well known in England, but which, for the sake of comparison, I shall insert here with the composition of Colonel Lwoff.

THE RUSSIAN HYMN.

Andante.



The Sicilian Mariners' Hymn is also a favourite air of the Gondoliers in Venice, who sing it in solemn chorus, it is said, especially on the morning of St. Mary's day. The original harmony has undoubtedly been touched up by the hand of a musician.

ITALIAN HYMN.

Andante.

O sanc-tis-si-ma, O pi-is-si-ma, dul-cis vir-go Ma-

ri - - a! Ma-ter a - ma - ta in - te - me - ra - ta,

o - ra, o - ra pro no - bis.

The image shows a musical score for a vocal line. It consists of two staves, a treble clef on top and a bass clef on the bottom. The melody is written in the treble clef. The lyrics "o - ra, o - ra pro no - bis." are written below the notes. The music is in a common time signature (C) and features a series of eighth and sixteenth notes, with some rests.

The patriotic song of the Danes, "Kong Christian stod ved høien mast," claims our attention, not as possessing any particularly musical interest, but rather from the circumstance that, owing to a recent happy royal alliance, it is likely to become popular also in England. The first verse of this song commemorates the bravery of Christian IV., the favourite king of the Danes; and the subsequent verses are in praise of other Danish heroes who, like king Christian IV., distinguished themselves in naval battles. The poetry is by Ewald, and the music by a German composer, Johann Hartmann, who in the year 1768 settled in Copenhagen, where he died in 1791. The song having been introduced by Hartmann into an Operetta of his composition, entitled *Fiskerne* ('The Fishermen'), was received with enthusiasm, and soon became popular all over Denmark. The composer has, however, too closely imitated 'Rule, Britannia,' to produce a work distinguished by originality.

KONG CHRISTIAN.

Tempo di Marcia.

The image shows a musical score for a march. It consists of two systems of staves. The first system has a treble clef on top and a bass clef on the bottom. The music is in common time (C). The first system starts with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.



‘Rule, Britannia,’ composed by Dr. Arne, occurs in his masque of *Alfred*, which was performed for the first time in the year 1740, in commemoration of the accession of George I.* M. Schœlcher has extracted passages from Handel’s *Occasional Oratorio*, with the object of proving that Arne compiled his spirited composition from fragments borrowed from Handel.† If this was really the case, Arne must indeed have been a wonderful genius; for a composition of greater oneness, and decision in expression, than ‘Rule, Britannia,’ it would be difficult to find.‡

The French national hymn (if it may be termed so) of the present empire, *Partant pour la Syrie*, was composed by Hortense, the mother of Napoleon III. Her music-master,

* Arne was born in the year 1710, and died in 1778.

† See *The Life of Handel*, by Victor Schœlcher; London, 1857, p. 299.

‡ The remark of M. Schœlcher has called forth an extended controversy which will be found in ‘Notes and Queries,’ *Second Series*, vol. iv. pp. 152, 415, 498; and vol. v. pp. 91, 136, 319.

the well-known composer Lesueur, is said to have lent a helping hand. A collection of twelve French songs, with pianoforte accompaniment, entitled 'Romances mises en musique par Hortense, Duchesse de Saint Leu (Ex-Reine de Hollande),' has been published in London. The first song in the collection is 'Le beau Dunois,' better known, from the commencement of the first verse, as 'Partant pour la Syrie.' These compositions are rather cleverly written, and evince a greater practical experience than is usually found among musical amateurs. Hence may have arisen the impression, perhaps erroneous, that 'Partant pour la Syrie' is the work of two composers—the royal and a professional one.

The 'Marseillaise' dates from the year 1792. Its composer was Rouget de l'Isle (born in 1760, died in 1836). He likewise has had his claim to the authorship of his composition at various times impugned. In a recent communication to a German periodical, 'Die Gartenlaube,' we are told that the real composer of this deservedly famous tune was Holtzmann, a musician of the last century, who resided at Meersburg, and who has left a Mass in manuscript, written in or before the year 1776, in which the identical melody is to be found.* Again, there exists an old German national song about a "noble robber," which concludes with the same section of four bars which forms the commencement of the 'Marseillaise.' But, as we do not know exactly *how* old this "old tune" is, it may possibly be younger than the composition of Rouget de l'Isle. Besides, considering the enormous number of German national tunes—there cannot be fewer than 2000 in the published collections,—it is not surprising that we should find in one or other of them a phrase or sentence which is similar to one in a tune of a foreign country.†

* See Athenæum, January to June, 1861.

† In a communication published in the musical journal entitled 'Cæcilia' (Band xxvii; Mainz, 1848, p. 208), a writer states that he has formed a manuscript collection of German popular melodies amounting to the number of 4000. As, however, this collection appears, from the writer's own statement, to include many tunes which ought properly to be considered as varieties of the same tune, the number might undoubtedly be much reduced.

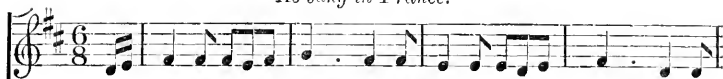
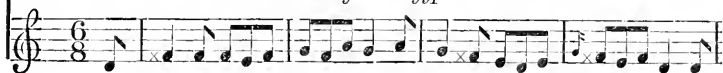
As regards the origin of the celebrated song, 'Marlborough,' or 'Chanson de Malbrouk,' as the French call it, there exists a tradition that the melody was derived from the East, and that it was carried to France by the Crusaders. But, according to more general opinion, the Arabs originally adopted it from the French. Thus much is certain: it has long been known and is still popular in several Eastern countries. Dodwell heard it sung in Constantinople, and also in towns of Greece.* He takes it for granted that the melody was introduced into Constantinople by the *Franks*.† Villoteau met with it in Egypt, where, he was told, it had formerly been sung to other words than those used at the time when he visited that country. All he could ascertain respecting its origin was that, according to usual opinion, it was introduced into Egypt by merchants from Greece. Villoteau evidently took it as an established fact that France must have been the country in which it originated. There are, however, several Arabic airs which somewhat resemble it in construction. Besides, considering the tastes and predilections of the two nations, it appears much more likely that the French would adopt a national tune of the Arabs, than that the latter should have adopted it from hearing it sung by their French visitors, with whom they felt no sympathy, but who were generally distasteful to them as foreigners and Christians. And further, in almost every instance where we meet with a musical instrument, scale, or composition appertaining to both Asiatic and European people, we may be sure that it originated in the East. This can often be distinctly traced. For the sake of comparison, I shall insert here the French Malbrouk melody with the Arabic one,—the latter in the notation of Villoteau as he heard the air sung in Egypt.‡

* See A Classical and Topographical Tour through Greece, by Edward Dodwell; London, 1819, vol. ii. p. 17.

† The Eastern designation of *Franks*, it must be remembered, applies not only to Frenchmen, but to western Europeans in general.

‡ I retain here Villoteau's manner of notation, which he has adopted to indicate the minute intervals peculiar to the Arabic system. He used the sign + for raising a note a *one-third-tone*. The interval thus marked in the above example is therefore lower than F-sharp.

CHANSON DE MALBROUK.

As sung in France.*As sung in Egypt.*

The same tune, but slightly different, is also usually performed by the Egyptians on the *Zamr*, a kind of Oboe, at weddings, while the bride is being conducted through her apartments. On this occasion it is played, according to Villoteau's notation, as follows.

EGYPTIAN WEDDING MUSIC.

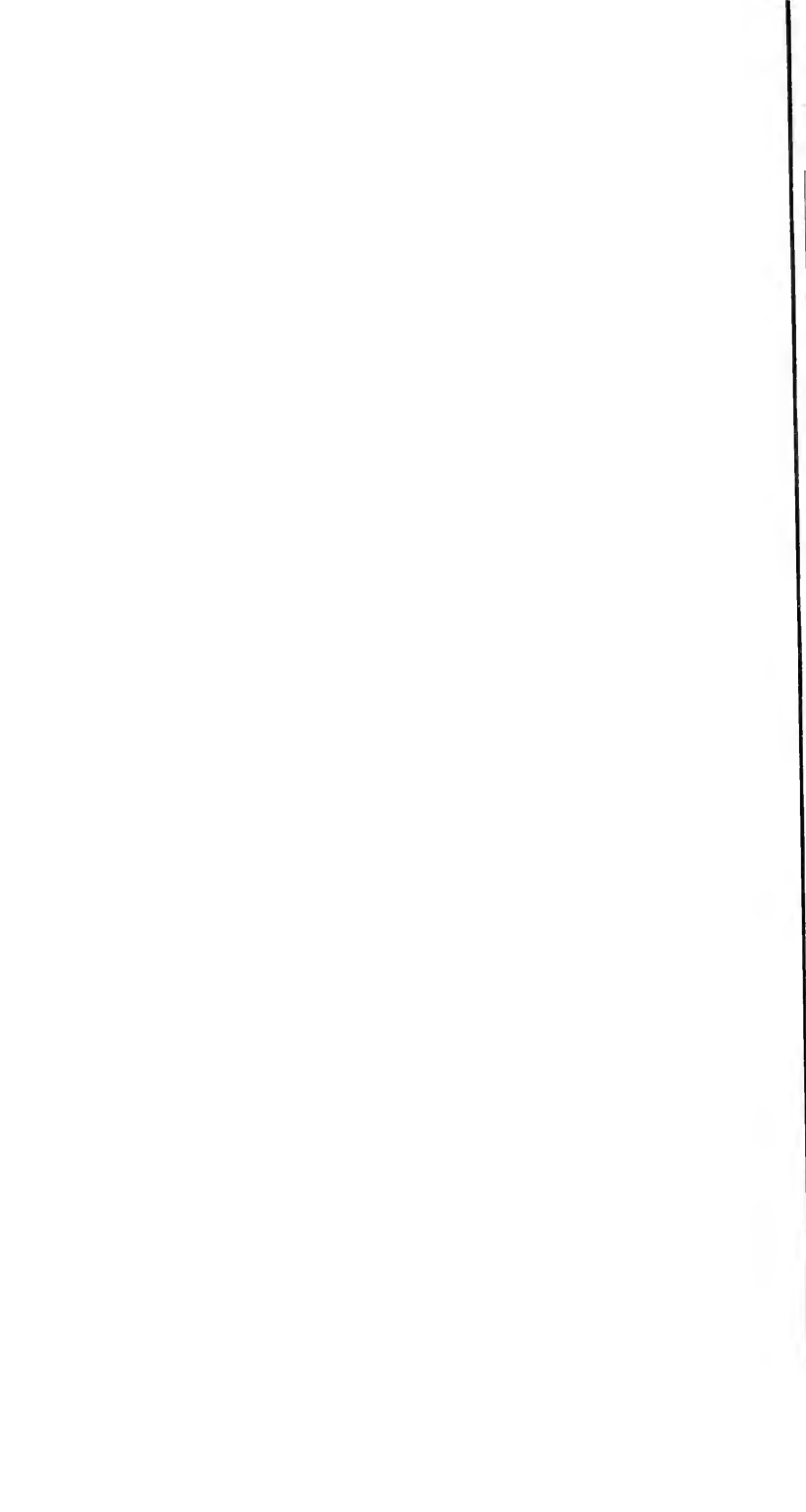
PRELUDE. AIR.

The most widely known of all Hungarian tunes is perhaps the celebrated Rákótzý March. On the whole it may be taken as fairly representing the characteristics of Hungarian music. There are however some older compositions extant, bearing the name of Rákótzý, which exhibit even more strongly the true character of Hungarian national music. They date from the beginning of the last century, when the Transylvanian prince Franz Rákótzý unsuccessfully opposed the power of Austria. The prohibition by the Austrian government of the performance of the Rákótzý March on public occasions, and the confiscation of the printed copies in the music shops, have undoubtedly given an additional stimulus to the preservation of the cherished tune in the hearts of the people.

RÁKÓTZY MARCH.

Con Spirito.

f



First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sfz* (sforzando) is present in the right-hand margin.

Second system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests and slurs. The bass staff continues the accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left-hand margin.

Third system of musical notation, consisting of a treble and bass staff. Both staves feature dense, rhythmic passages with many beamed notes and slurs.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A dynamic marking of *sfz* (sforzando) is present in the left-hand margin.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes the instruction *Fine, dolce* above the staff and *mf* below the staff. The system concludes with a double bar line.

Third system of musical notation. The treble staff features a more active melodic line with sixteenth notes. The bass staff includes the instruction *p* (piano) above the staff.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff provides a steady accompaniment of chords.

Fifth system of musical notation. The treble staff features a melodic line with a long upward slur. The bass staff includes the instruction *f* (forte) above the staff, followed by a series of accent marks (>) above the notes.

The musical score consists of four systems of piano and violin parts. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system features a *sfz* dynamic in the piano part and a *crescendo* marking. The second system includes a *f* dynamic in the piano part and a *mf* dynamic in the violin part. The third system has a *p* dynamic in the piano part. The fourth system concludes with a *D.C.* (Da Capo) instruction. Performance markings include *8ve* (octave) and *loco* (loco) in the violin part.

“When I hear the Rákótzty,” a Hungarian gentleman exclaimed, “I feel as if I must at once go to war to conquer the world. My fingers convulsively twitch to seize a pistol, a sword, a bludgeon, or whatever weapon may be at hand,—I must clutch it and march forward !”

The famous Servian march and song, 'Rise, Servians, rise to arms!' also reveals faithfully the characteristic spirit prevalent in the music of the people to whom it appertains. This tune exercises the same fascinating power upon the Servians as the Marseillaise upon the French, and the Rákótzky march upon the Hungarians. It is instructive to compare carefully with each other these three revolutionary marches, since they show in how very different a way different nations express in music their ardent love and enthusiasm for fatherland and liberty.

SERVIAN MARCH, 'RISE, SERVIANS!'

Moderato marziale.

mf

f

First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a dynamic marking of *mf*. The music consists of rhythmic patterns and chords.

Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music continues with rhythmic patterns and chords.

Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a dynamic marking of *f*. The music continues with rhythmic patterns and chords.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music concludes with a double bar line and repeat dots.

A collection of all the celebrated compositions of this class, with historical notices, would undoubtedly be interesting. Almost every country could supply at least one or two specimens. To point out only a few:—Norway possesses its ‘Gamle Norge’; Sweden its ‘War-march of King Charles XII.’; Portugal its ‘Hymno constitucional,’ composed by

Don Pedro I., emperor of Brazil; Turkey its 'March of Mahmud II.', composed by Giuseppe Donizetti.*

This is not the place to enter further into an examination of such compositions. The examples which have been given will suffice for the present purpose, which is merely, as I have stated, to show that, however interesting these compositions may be in other respects, they are, on the whole, but inadequate representatives of the psychological character by which the national music of the countries to which they belong is distinguished.

It is important that we should fully understand the indispensable necessity of exercising discernment in collecting facts, if we wish not to be misled. I shall therefore conclude this chapter with a few words concerning the sources which are at present at our disposal for obtaining the requisite information.

As national tunes are usually transmitted by tradition only, and as the songs and dances of a country are best preserved in those districts and places which are most secluded, and therefore least accessible to visitors, we can readily explain the difficulty of obtaining a considerable number of genuine specimens. Besides, the collector has to encounter the usual disinclination of the country people to communicate their music to the inquisitive stranger; they cannot exactly understand his object in noting down old tunes so carefully: his proceeding appears to them the useless pastime of an idler, which they feel but little inclined to encourage. Talvj relates that some Servians on a visit to Vienna, being requested by their friends to recite some of their beautiful old national ballads, became bashful, and felt almost hurt; so much were they impressed with the belief that their friends intended to ridicule them. *Jeg vil ikke vaere en Narr for Byen-folk* ("I wont play the fool to amuse the city folks"), replied a Norwegian peasant in Thelemarken

* Giuseppe Donizetti, a brother of the well-known Opera composer Gaetano Donizetti, died in the year 1856 in Constantinople, where he was director of the Sultan's band.

when asked by a student from Christiania, who was collecting songs, to repeat a verse.* I have also found that the German peasant girls, when induced to sing to me, would generally commence with some new operatic melody, obtained perhaps from a strolling fiddler or barrel-organ grinder from some neighbouring town, supposing that the most fashionable tune must be the most acceptable.

Thus it may be explained why, in countries which formerly were thought to possess scarcely any national songs, rich harvests of them have recently been gathered by men who understood how to find the hidden places where they have grown up.

Travellers (especially the English) are seldom experienced musicians. Their accounts ought therefore, in general, to be received with caution. They are also often hasty in their conclusions. If a Chinese, having stayed for a week or two in Southampton, and heard some music in the streets, or in a public-house, undertook on his return to the Celestial Empire to enlighten his fellow-countrymen on the actual state of this art in England, how far would his communication probably be in accordance with the truth? Many travellers have made positive statements without better means of judging.

Again, information which might be highly interesting and valuable, is often rendered obscure and almost useless by an incorrect application of some technical term used in music, the meaning conveyed being sometimes quite contrary to that which was intended by the writer. Thus, we meet with the word *harmonious* where undoubtedly we ought to read *melodious*; and people have been described as singing together "with much harmony," where, to conclude from the whole description of their performance, the singing must have been certainly in unison. The expression, "set to music," is used for "arranged" or for "put into notation" as well as for "composed."

* See *The Oxonian in Thelemarken*; London, 1858, vol. i. p. 67.

If much caution is necessary in accepting the statements referring to foreign music made by travellers, it will be easily understood that the musical compositions transmitted by them cannot always be received as conveying a faithful impression of the national music of the country in which the specimens were collected. Indeed, one must be a good musician to be able to write down correctly music entirely different in construction and expression from that to which he is used, and to indicate as exactly as possible by musical signs the peculiar mode of its performance. This difficulty must be the greater if (as is often the case in collecting national music) one has not the opportunity of hearing it efficiently and repeatedly executed.* Those travellers who are (or think they are) more musical than others, prove sometimes the least trustworthy, since they are tempted to "improve" the music by more or less altering or rejecting what they consider to be wrong from its lack of conformity with our present rules of musical composition. Besides, they not unfrequently evince an unwarranted predilection for the music of some particular nation, by extolling it with a warmth of admiration which precludes the idea of an unbiassed examination. Mr. Bowdich was such an enthusiast. Among the negro melodies which he has published in his work on Ashanti, is to be found one in which is repeated a few times a rhythmical group of notes such as composers not unfrequently employ, and which occurs also in Handel's

* M. Villoteau, the well-known French musician attached to the Scientific Commission which accompanied Napoleon Bonaparte to Egypt, mentions the difficulty he experienced in catching the Arabic scale, because it appeared to him incorrect; while, on the other hand, his Arab music master declared the European scale to be unnatural and unsatisfactory. M. Villoteau says: "Ce ne fut qu'en examinant la tablature des instrumens de musique d'Égypte, et surtout de ceux dont le manche est divisé par des touches fixes, que nous commençâmes à nous apercevoir que les sons ne se suivaient pas, ainsi que les nôtres, par tons et demi tons. Alors nous reconnûmes qu'un ton comprenait quatre degrés et trois intervalles égaux, chacun d'un tiers de ton, et enfin nous fûmes convaincus que cet intervalle que nous n'avions pu apprécier dans le chant de notre musicien, et qui était plus petit que notre demi-ton mineur, était un tiers de ton. Depuis, les manuscrits sur la théorie de la musique arabe nous ont confirmés dans cette conviction. (Description de l'Égypte. Tome xiv. p. 134).

Hallelujah Chorus. Mr. Bowdich, who heard this melody sung and accompanied on a kind of harp by an albino negro* “as loathsome as his music was astonishing,” notices the circumstance in the following raptured expressions: “Sometimes he [the performer] became more collected, and a mournful air succeeded the recitative, though without the least connection, and he would again burst out with the whole force of his powerful voice in the notes of the Hallelujah by Handel. To meet with this chorus in the wilds of Africa, and from such a being, had an effect I can scarcely describe, and I was lost in astonishment at the circumstance. There could not be a stronger proof of the nature of Handel, or the powers of the negro!”† After this description the reader will be surprised on seeing Mr. Bowdich’s own notation of the song.

VOCAL PERFORMANCE OF A NEGRO IN UPPER GUINEA, AS
WRITTEN DOWN BY MR. BOWDICH.

Andante.

Presto.

Andante.

* “The hue of the eye in the leucous, or albino, is red: the black pigment which lines the choroid, as well as the colouring substance of the iris, being defective, a red tinge is imparted to the light which penetrates the transparent blood-vessels of the iris and the interior parts of the eye. This defect, joined to a total want of colouring matter in the hair and the skin, constitutes a true albino. Prichard’s Natural History of Man, p. 73.

† Mission from Cape Coast Castle to Ashantee, by T. E. Bowdich; London, 1819, p. 450.



Furthermore, it is not advisable to place much reliance upon the æsthetic observations of travellers on the music of foreign nations, as they are generally apt to mislead. It is not to be expected that anyone should be able to form a just estimate of the beauty of music very different from that to which he is accustomed, and which, when heard for the first time, must appear almost as incomprehensible to him as an unknown language. This seems to be the reason why most travellers describe the music of a foreign and remote country, after having first become acquainted with it, as inexpressive and unpleasant, and why they so frequently begin to speak more favourably of it when they have become more familiar with its peculiarities. Mr. Lane, for instance, who has repeatedly visited Egypt, says, "I must confess that I generally take great delight in the more refined kind of music which I occasionally hear in Egypt, and the more I become habituated to the style, the more I am pleased with it; though, at the same time, I must state that I have not met with many Europeans who enjoy it in the same degree as myself."*

I venture also to suggest that no implicit confidence should be placed in the remarks relating to national music which we find sometimes in works of otherwise acknowledged authority.

* An Account of the Manners and Customs of the Modern Egyptians, by E. W. Lane; London, 1846, vol. ii. p. 193.



Scholars are not necessarily good judges of musical subjects, and though their conclusions may appear plausible, we should often be misled were we to adopt them without careful examination. As this assertion may possibly be considered impertinent, I feel bound to notice a few instances in support of its correctness.

Sir William Jones, in his dissertation 'On the Musical Modes of the Hindus,' naïvely confesses himself to be so ignorant of music as not even to know our common diatonic scale. He says, "knowing my ear to be very inefficiently exercised, I requested a German professor of music to accompany with his violin a Hindu lutenist, who sung by note some popular airs on the loves of Krishna and Radha; he assured me that the scales were the same; and Mr. Shore afterwards informed me that, when the voice of a native singer was in tune with his harpsichord, he found the Hindu series of seven notes to ascend, like ours, by a sharp third."* Nevertheless, this dissertation, the learned writer of which had to apply to a professor of music in order to ascertain whether certain airs were composed in conformity with our usual scale or not, has been received and referred to by musicians as though the deductions which it contains were irrefragable.

A curious oversight has been committed by a German savant who translated this treatise of Sir W. Jones into the German language. He published the translation with an appendix containing observations on the music of some other foreign nations, and among these an account of the nature of the music practised by the Polynesian islanders, elucidated by a very curious tune, as a specimen from the Society Islands,—which is, however, in reality, the composition of an Englishman. It originated thus: Mr. Joshua Steele gives in the 'Philosophical Transactions' an account of a Nose-flute from Otaheite, which had been transmitted to him for examination by Sir Joseph Banks. He finds that only four notes can be properly produced on that flute, and he takes some pains to show that even with these few intervals an im-

* Asiatic Researches, vol. iii. p. 55.

pressive melody is obtainable. He submits, as an example, a small composition of his own in the compass of a *fourth*. Whether from his having been rather unsuccessful in his composition, which certainly has some savage traits, or whether from an insufficient knowledge of the English language in Herr von Dalberg, suffice it to say the latter has in his work given and described the composition of Mr. Steele as a genuine air from Otaheite.* The authority of Herr von Dalberg's work has never been questioned. Other writers have investigated the constructions of that air, and have proceeded, from the peculiarities which it exhibits, to enlighten the musical world on the actual condition of the music of savages which has not been modified through European influence.

If such communications are interestingly written, and if they contain statements boldly advanced, it is perhaps no wonder that they should be widely accepted without their correctness being disputed. Various instances could be cited of erroneous notions having been thus promulgated by able and distinguished writers who knew little or nothing of music. Miss Martineau asserts that all the music of nature is in minor, and that even the echo adopts that key. In describing the singing of Egyptian boatmen on the Nile, she observes, "I do not know whether all the primitive music in the world is in the minor key: but I have been struck by its prevalence among all the savage, or half-civilized, or uneducated people whom I have known. The music of nature is all in the minor key; the melodies of the winds, the sea, the waterfall, birds, and the echoes of bleating flocks among the hills: and human song seems to follow this lead, till men are introduced at once into the new world of harmony and the knowledge of music in the major key. Our crew sang always in unison, and had evidently no conception of harmony. I often wished that I could sing loud enough to catch their ear amidst their clamour, that I might see

* Ueber die Musik der Indier; aus dem Englischen übersetzt von H. von Dalberg; Erfurt, 1802.

whether my second would strike them with any sense of harmony ; but their overpowering noise made any such attempt hopeless. We are accustomed to find or make the music which we call spirit-stirring in the major key : but their spirit-stirring music, set out to encourage them at the oar, is all of the same pathetic character as the most doleful, and only somewhat louder and more rapid.”*

Enough, probably, has been said to convince the reader that in order to ascertain the real character of the music of a nation, a careful comparison of the different attainable accounts communicated to us in books of travels, and through similar channels, is a preliminary step quite as indispensable as that of rejecting any specimens of music whose authenticity appears in the least doubtful.

* *Eastern Life, Present and Past*, by Harriet Martineau ; London, 1848, vol. i. p. 34.

CHAPTER VI.

MUSIC AND POETRY COMBINED.

IN national music, poetry and dancing are intimately connected with the music. The songs are very frequently also dances, and it is in some instances scarcely possible to appreciate the music properly without an acquaintance with the dances to which it belongs. Thus, the Spanish Bolero, or the Fandango, the choruses of the dancing Dervishes, the Austrian Ländler, the Italian Tarantella, remain to us to a great extent a sealed book, so long as we are acquainted only with the music, and not with the nature and purpose of the dances themselves. So likewise is it with the poetry. If we know the words of a song, we frequently find therein a clue to certain peculiarities in the melody which otherwise would remain inexplicable.*

This is not the place to dwell upon the advantage which ethnologists may derive from a perusal of the words appertaining to national airs. This advantage must be all the greater because a knowledge of national poetry not only affords an insight into the peculiar construction of the language, but also reveals especially the individual views, customs, and prejudices of a people.

Neither is it necessary for our purpose to consider the interest attaching to the poetry on account of the various dialects of a language exhibited in the songs of most countries. There are, moreover, certain characteristic idioms and standing epithets observable in the popular poetry of every nation

* With the ancient nations also, music implied, as the reader undoubtedly is aware, a combination of poetry, music, and dancing, besides some sciences.

which cannot but be suggestive and highly interesting to philologists.

A point more deserving the attention of the musician is the euphony of the language. It certainly appears that those nations whose language is particularly euphonic generally excel in vocal music.

Professional performers more or less resembling our ancient bards, or the minstrels, or the French Jongleurs, are to be found in many countries. Their performances are not unfrequently improvisations having reference to the adventures of a hero of former times, or to some important national event; or their object is to arouse the enthusiasm and courage of the warrior,—to extol the beauty of a mistress, or the greatness of a chief. In some countries these improvisators are mere hirelings at the service of any one who can be pleased with, and is willing to recompense, their laudations and jests. Such are, for instance, in Western Africa, the *guirots* and *jellekea* among the negroes of Senegambia and Guinea, of whom almost every sable king retains a few, whose principal vocation it is to recite the wondrous accomplishments and exploits of their lord and master.

Some nations evince an extraordinary talent for extempore performances. Any new event of unusual interest is directly made the subject of a song; and as these songs are often traditionally preserved, they serve to some extent as the historical records of the nation.

Some Russian gentlemen, two of whom were military officers, and a third was a naturalist, on visiting Kamtschatka, noticed that all their doings and those of their servants were watched with much curiosity by the natives, who soon commemorated what they saw in the following song:—

If I were the Major's cook, I would take the boiling kettle off
the fire.

If I were the Ensign's cook, I would always take the kettle off
with gloves.

Should I ever be Paulozka, I would tie a white kerchief around
my neck.

Were I Paulozka's man John, I would wear red stockings.

If I were the student, I would describe all the girls.*
 If I were the student, I would describe the fish Uranoscopum.
 If I were the student, I would take all the eagles' nests.
 If I were the student, I would describe all the seamews.
 If I were the student, I would describe all the hot springs.
 If I were the student, I would describe all the mountains.
 If I were the student, I would describe all the birds.
 If I were the student, I would describe all the fishes of the sea.
 If I were the student, I would take the skins of the red trout
 and stuff them with grass.

The Tonga Islanders possess several songs descriptive of historical occurrences. One of these, we are told, "describes the principal events that happened during Captain Cook's visit, and which, excepting a little exaggeration, is tolerably correct. Another describes the visit of Admiral d'Entrecasteaux; another the revolution of Tonga and the famous battle that was there fought."† The Russian Admiral Otto von Kotzebue, while visiting one of the Radack Islands, Pacific Ocean, met with a chief who generally referred to the songs of his tribe as to a book whence to derive information respecting historical events, and also for the purpose of adducing evidence in support of any statements of his own.‡

A recent traveller in Dahomey, Western Africa, observes, "As these people have no written language, anything that happens in the kingdom, from the arrival of a stranger to an earthquake, is formed into a kind of song, which, rhythmless and rhymeless, is taught to professional men, and is thus transmitted to posterity."§

* *All the girls.* Very likely the meaning would have been rendered more correctly *All the dragon-flies.* In German this beautiful insect is called *Jungfer* ("virgin" or "girl"); and Steller, in his German translation of the song from which the above is a reproduction, may, in adopting the word *Jungfer*, have meant a kind of dragon-fly. This appears all the more probable as the student was evidently a naturalist.

† An Account of the Natives of the Tonga Islands in the South Pacific Ocean; compiled and arranged from the extensive communications of Mr. William Mariner, several years resident in those Islands, by John Martin, M.D. London, 1817, vol. ii. p. 332.

‡ Entdeckungsreise in die Südsee und nach der Behrings-Strasse unternommen in den Jahren 1815-1818, vol. iii. p. 89.

§ A Mission to Gelele, King of Dahomey, by Richard F. Burton; London, 1864, vol. i. p. 213.

The extempore song of a compassionate negro woman on the banks of the Niger, communicated by Mungo Park, is well known. It will be remembered that the sympathizing and hospitable negress, after having offered the wearied traveller food and shelter for the night, was heard by him singing to her companions: "The winds roared, and the rains fell; the poor white man, faint and weary, came and sat under our tree. He has no mother to bring him milk! No wife has he to grind his corn!"

Several European nations also are known to cultivate extempore performances with much predilection and talent. The Italians, for instance, have their Improvisatori; the Welsh their Pennillion singing; and the Southern Germans their Schnodahupferln. These latter are short epigrammatic stanzas which the Bavarian, Tyrolese, and Styrian peasants adapt to one or other of their favourite dance tunes in $\frac{3}{4}$ time.

Unmeaning syllables are not unfrequently introduced into popular poetry, principally for the sake of the music. A melody may by this means be easily enlarged without any alteration of the poetry itself. The two following examples will explain this more clearly.

No. 1. AUSTRIAN AIR.

Andante.



Oi, . . . dass's im Wald fin-ster is, oi, . . . das macht das



Holz; oi, . . . dass mein Schatz sau-ber is, oi, . . .



das macht mich schtolz.

of the songs. The translators of the words are liable to fall into the mistake common to the arrangers of the music. Their renderings are too artificial, too far-fetched and pretentious, and hence the original spirit is not faithfully preserved.

An acquaintance with the poetry is, however, so valuable as an aid to the student of national music, that he should attend to the translations in all instances where he is unable to examine the poetry in its original language. I shall insert here translations of a few songs in which, as far as I am able to judge, the original characteristics of the poetry have been rendered as faithfully as possible. I give them with the object of more fully convincing the student of the advantage which he may derive from familiarizing himself with the words of the songs, and also for the purpose of awakening a deeper interest for this fascinating branch of our investigation.

SONG OF A RUSSIAN PEASANT GIRL.

NIGHTINGALE, O nightingale,
Nightingale so full of song,
Tell me, tell me, where thou fliest,
Where to sing now in the night?
Will another maiden hear thee
Like to me, poor me, all night
Sleepless, restless, comfortless,
Ever full of tears her eyes?
Fly, O fly, dear nightingale,
Over hundred countries fly,
Over the blue sea so far;
Spy the distant countries through,
Town and village, hill and dell,
Whether thou find'st any one
Who so sad is, as am I.
O, I bore a necklace once,
All of pearls like morning dew;
And I bore a finger-ring,
With a precious stone thereon;
And I bore deep in my heart
Love, a love so warm and true.

When the sad, sad autumn came,
 Were the pearls no longer clear;
 And in winter burst my ring,
 On my finger, of itself!
 Ah! and when the spring came on,
 Had forgotten me my love.*

SONG OF A FINNISH MAIDEN.

If my well-known should come,
 My often-seen should appear;
 I would snatch a kiss from his mouth,
 If it were tainted with wolf's blood;
 I would seize and press his hand,
 If a serpent were at the end of it.
 If the wind had a mind,
 If the breeze had a tongue
 To bear and bring back the vows
 Which two lovers exchange:

All dainties would I disregard,
 Even the vicar's savoury meat;
 Rather than forsake the friend of my heart,
 The wild game of my summer's hunting,
 The darling of my winter's taming.†

A SONG OF THE LAPLANDERS.

ACCURSED wolf! far hence away!
 Make in these woods no longer stay:
 Fly hence! and seek earth's utmost bounds,
 Or perish by the hunter's wounds!‡

* *Historical View of the Languages and Literature of the Slavic Nations*, by Talvi; New York, 1850, p. 349.

† *Travels in Various Countries*, by Edward Daniel Clarke; London, 1810. Part iii. Section ii. p. 447.

‡ *Travels through Sweden, Finland, and Lapland*, by Joseph Acerbi; London, 1802, vol. ii. p. 311.

LAMENTATION OF A GREENLANDER ON THE DEATH
OF HIS SON.

Woe is me, that I see thy wonted seat, but see it empty!
 Vain are thy mother's toils of love to dry thy garments.
 Lo! my joy is gone into darkness; it is crept into the caverns
 of the mountains.
 Once, when the even came, I went out and was glad: I stretched
 out my eager eye, and waited thy return.
 Behold, thou camest! Thou camest manfully rowing on, vying
 with young and old.
 Never didst thou return empty from the sea; thy kajak brought
 its never-failing load of seals or sea-fowl.
 Thy mother, she kindled the fire and boiled; she boiled what
 thy hand acquired.
 Thy mother, she spread thy booty before many invited guests,
 and I took my portion among them.
 Thou espiedst the shallop's scarlet streamer from far, and joy-
 fully shoutedst: "Behold, Lars* cometh!"
 Thou skippedst over the strand with haste, and thy hand took
 hold of the gunnel of the shallop.
 Then were thy seals produced, and thy mother separated the
 blubber; for this thou receivedst shirts of linen, and iron barbs
 for thy spears and arrows.
 But now, alas, 'tis over! When I think on thee, my bowels are
 moved within me.
 O, could I weep like others! for then might I alleviate my
 pain.
 What shall I wish for more on earth? Death is now become the
 most desirable thing.
 But then, who shall provide for my wife, and the rest of my
 tender children!
 I will still live a little while; but my joy shall consist henceforth
 in denying myself all that is desirable to man.†

* The factor.

† The History of Greenland, by David Crantz; London, 1767, vol. i. p. 239.

CIRCASSIAN SONG ON THE DEATH OF A CHIEF.

BEFORE the years of his puberty had arrived, his courage was matured. He died, not in defence of his native village, but to display his bravery.

He heard the music of the red-haired Muscovite chieftain, and wielding his sabre to its sounds, he rushed into the midst of the enemy. He was the last of his race, and its heritage has passed into the hands of others.

His sister's hair was dark and glossy like the black silk of Leipzig; but, in her grief she has torn it from her head, because the chief of her house had fallen.

He rushed against the steed of the red-haired chief; the general escaped, but Pshugui bore off his charger, of the valued race of Tram, and its housings.

In the morning he left his home about an affair of peace, and in the evening he was carried back in his grave-clothes.

"God be thanked," cried his mother, "that thou hast fallen in the field of honour, and not in the pursuit of plunder!"

Twice in the battle he changed his steeds; but his heart was unchanged, and thus Pshugui fell.

When the women of the village for whose safety he had fought, saw him stretched lifeless before them, they tore their raiment, and cried "We have lost the prince, our deliverer!"

His sabre had saved them from captivity. The soul of Pshugui is fled, but his body and arms have been saved from the hands of the enemy.

When he uncovered his deadly rifle, the rapid shots filled the Muscovites with fear, and numerous they fell beneath them.

The sun shone full on his crimson garments; and, like the sun, he became conspicuous in the midst of the field.

His black horse swept through the fight, swift as a hawk, while blood from the sabre of Pshugui dyed his sleeve.

With his last breath he said, "Take my faithful steed to my beloved, the daughter of my host; in seeing it she will think she again sees her Pshugui.

His friends shed tears of water, but his sister tears of blood. Youth has fallen a martyr in the midst of war!*

* Journal of a Residence in Circassia, by James Stanislaus Bell; London, 1840, vol. i. p. 174.

A KALMUK SONG.

HAVING fettered my camel near the source of the river Manich, whose waters are bitter, I should like to sit with my Sogonda and play with her, snatching the smoking pipe from her.

The brand on my wild grey horse has the shape of a gun. If, after having him well bridled, I could run away with my Sogonda, should I be guilty?

The crows and the owlets sit in rows on the bushes. I should like to play with the sweet-tongued Sogonda, wresting a steel and a flint from her.*

The grass is waving on the meadow; the image of the beautiful Sogonda comes to my mind. What is she doing now; she who shared her heart and thoughts with me?

AN ASTRAKAN TARTAR'S LAST FAREWELL.

My bay horse was fond of my singing a *tolgaw*† while I was riding. My bay horse will remain in the stables.

My Tartar girls, beautiful as the waves, remained in the tent. My beautiful Tartar girls will find a husband for themselves; my bay horse will find a rider.

My old mother, after losing such a warrior as I, will stoop from grief, and will find a dark grave for herself.

PERSIAN SONG.

"The late prince of Shiraz, the well-known Fermanfermah, having fallen in love with an Armenian girl, this song was composed and sung throughout all Persia."‡

Joy and bustle resound in Shiraz; a sugar-mouthed girl came there. Faith! Reyhana, come and embrace the Mussulman creed. Truly! I will not turn to the Mussulman faith. I will not be a Mussulman. If I do so, I shall be killed. O, Shahzade! restore Reyhana to liberty.

* As the Kalmuk women are very fond of smoking, they never part with their tobacco, steel, flint, &c.

† *Tolgaw*—the popular song of the Tartars.

‡ Specimens of the Popular Poetry of Persia, &c., by Alexander Chodzko; London, 1842, p. 426.

I will give thee a turban and a calotte; I will give thee a Cashmere shawl and a satin petticoat; I will give thee a dagger richly set with diamonds. I will bestow on thee riches and plenty. Come, Reyhana, and embrace the Mussulman faith. I do not want either a turban or a calotte. I intreat you in the name of Allah, Shahzade! restore me to liberty!

A PERSIAN LOVE-SONG.

FERRUH walks proudly through the bazaar. I perceive her red dress. I am afraid she will come to me. Woe to me! Ferruh has kindled a fire in my soul! O do not be cruel—do not spill my blood!

Ferruh's dress is scarlet; her face shines, burns! Ferruh is a kid, born in the spring. O do not be cruel—do not spill my blood! Ferruh's eyes call me. My fancy dreams odd freaks. Her beauty makes a Mussulman of a Kafir.* O do not be cruel—do not spill my blood!

I will write your name on a slip of paper; I will put it near my heart, and will keep it there. I will steal you from your father! Woe to me! O do not be cruel—do not spill my blood!

IMPROVISATION OF THE DYING KURROGLOU, THE FAMOUS BANDIT-MINSTREL OF NORTHERN PERSIA.

O, INCONSTANT Fate! shall I proclaim to the world thy wickedness? Thou hast befriended nobody faithfully to the end. Death was always thy last reward!

How many potentates thou hast put on a level with the thorn, creeping on the earth! Didst thou not say to the Hebrew Joseph, "Thou must be a slave?" Didst thou not sell him like vile merchandise?

What didst thou do with every monarch? with every ruler of the world? Where is that Solciman commanding the divs and the peris? Did not the king of kings, Kaykaus, that second Rustem, lose in play at dice with death?

* The epithet Kafir is given by the Mahomedans to Infidels, *i. e.* persons unconverted to Islamism.

Most of the Improvisations of Kurroglou are sung to the following tune.

KURROGLOU.

The musical score for Kurroglou is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a forte (*f*) dynamic. The second staff continues the melody. The third staff features a decrescendo (*decresc.*) and a piano (*p*) dynamic. The fourth and fifth staves are marked fortissimo (*ff*) and pianissimo (*pp*) respectively, with a crescendo (*cresc.*) indicated between them. The sixth staff is marked *Pesante.* (heavy). The seventh staff concludes with a decrescendo (*decresc.*), pianissimo (*pp*), and rallentando (*rallent.*) instruction.

A TURKOMAN SONG FROM KHORASAN.

My beloved, with a face radiant with smiles, comes from the source of the cool stream. She is surrounded by fourteen or fifteen ducks [beautiful girls],* who all, hand in hand, are coming here.

Her face is bedewed with drops of sweat; her sparkling eyes are intoxicated with love. She plucked a nosegay of narcissus, and the sweat rills from her forehead.

* "As the dove is the bird of love and beauty in Europe, so is the parrot with the Persians, and the duck with the Turks."—Specimens of the Popular Poetry of Persia &c., by A. Chodzko; London, 1842, p. 386.

There are twelve months in a year, and three holy days [principal feast days]. I am amazed at your beauty; my beloved is a black-eyed gazelle. She came from one dale, and goes into another.

Is it a houri? is it an angel? is it a heaven with its celestial sphere turning round me? Is it a single duck, that came from a valley and goes into a valley?

Karajoglan says to himself—I do not care for worldly riches. I put my head in my sweetheart's way. She is coming, a string of pearls hanging from her waist.*

A MALAY SONG.

THE painful feeling of my love will only cease
 When the wicked of the world,
 The knaves, the thieves, and the liars,
 The scandalous and those who steal,
 And the banditti, are all held in contempt;
 When the robbers and plunderers are all destroyed,
 And cock-fighters are in despair;
 When gamblers are cast out,
 Then, perhaps, the sadness of my heart may cease;
 Then may I be restored to peace and happiness.

JAVANESE SONG.

My handsome girl! in bringing a purchase from the market,
 When you have paid the price, cast not your eyes behind,
 But move quickly
 Lest men may seize upon you.†

SIAMESE SONG.

A MOTHER'S merits, who can say
 How inappreciable they?
 A mother's merits, earth can bring
 Nought 'gainst them in the scale to weigh.
 The fire-fly's light's a lovely thing;
 But those are bright as noon-tide ray.

* Specimens of the Popular Poetry of Persia, &c., by A. Chodzko, p. 386.

† The History of Java, by Thomas Stamford Raffles; London, 1817, vol. i. p. 404 and 409.

Wide is the air, vast heaven's arched hall ;
 Yet they are narrow, they are small,
 With mother's merits when compared :
 The sea, the stream, the waterfall,
 Mount Meru* to its summit bared,
 Are trifling and unworthy all.
 Yes! mother's merits, high and true,
 They can eclipse, outweigh, outvie
 The earth, with towering Mount Meru,
 And the huge ocean and the sky.

SIAMESE SONG.

HATEFUL, repulsive to the eye,
 The ugly vulture floats on high ;
 Yet harmless, faultless in his ways
 Upon the dead alone he preys ;
 And all his acts in every place
 Are useful to the human race.
 The snowy Ibis, beautiful
 And white as softest cotton-wool,
 Preys on the living, and its joys
 Spring from the life that it destroys.
 So wicked men look sleek and fair
 Even when most mischievous they are.†

BURMESE MORNING HYMN.

HAIL the sun's bright rays
 Chasing the night !
 Our voices applaud
 The great Giver of Light !
 Hail to the flowers
 Fresh from their beds,
 Rich with the fragrance
 The night-dew sheds !

* Mount Meru is the Holy Mountain of the Buddhists.

† The Kingdom and People of Siam, by Sir John Bowring ; London, 1857,
 vol. i. p. 284.

Hail to the bird who
 With musical voice
 Bids the sleeper awake
 And come forth and rejoice!
 Lo! the broad river,
 The source of our food!
 Hail to the Giver—
 Munificent Buddh.*

CHINESE SONG.

Sir John Barrow remarks that at the time of his visit to China this song, in praise of the flower *Moo-lee*, was "one of the most popular songs in the whole country." The tune to which it is sung, called *Moo-lee-wah*, I have given page 50.

How delightful this branch of fresh flowers!
 One morning, one day, it was dropped in my house.
 I, the owner, will wear it not out of doors,
 But I will hold the fresh flower and be happy.
 How delightful this branch of the *Moo-lee* flower!
 In the full plot of flowers blooming none excels it;
 I, the owner will wear this gathered branch,
 Wear it, yet fear, the flower seen, men will envy.

LAMENT OF A CHINESE PRINCESS.

This song, which is said to be very old, records the home-sickness of a Chinese lady of the imperial family, who had been given in marriage to a Mongolian prince dwelling northward of the great wall of China.

My kinsfolk have given me away
 Into a foreign land,
 To the chieftain of the Usun.
 He dwells in a miserable hut
 Covered with skins.
 His food is flesh, and milk is his drink.
 When I think of my home,
 Then I long to be a wild goose,
 That I might fly away into my Fatherland.

* Four Years in Burmah, by W. H. Marshall; London, 1860, vol. ii. p. 225.



JAPANESE SONG.

UPRIGHT in heart be thou, and pure,
 So shall the blessing of God
 Through eternity be upon thee ;
 Clamorous prayers shall not avail,
 But truly a clear conscience,
 That worships and fears in silence.*

SONG OF A JAPANESE GIRL.

YES! eager is my longing
 To look upon thy face,
 With thee some words to speak!
 But this I must renounce ;
 For should it in my dwelling
 Once chance to be divulged,
 That I with thee had spoken,
 Then grievous were the trouble
 Would surely light on me :
 For certain my good name
 Were lost for evermore.

A SONG OF THE FEEJEE ISLANDERS.

IN Rewa a fine southerly wind was blowing ;
 The wind was blowing from the point of Rewa,
 And it shakes down the flowers of the Sinu tree,
 So that the women may make garlands.
 String the Sinu and cover it with Lemba flowers ;
 When put together I will hang it on my neck ;
 But the queen begs it and I take it off.—
 Queen! take our garland of Lemba ;
 I throw it on the little couch.
 Take ye the garland that I have been making,
 That the ladies may make a great noise in coming.
 Let us go to the thungiawa [a house].
 The mother of Thangi-lemba was vexed ;

* Manners and Customs of the Japanese in the Nineteenth Century, etc. ; New York, 1845, p. 214.

Why did you give away our dance ?
 The basket of dance-fees is empty,
 This world is a world of trouble ;
 They will not succeed in learning to dance,
 The sun goes down too soon in Muthuata.*

A SONG OF THE SAMOAN ISLANDERS.

THE Papalangi has come to Samoa ;
 The Papalangi has come to Vaiusu.
 Let us all go down to the spring.
 The Papalangi is fond of the siva. †
 Where is the pig ? Where is the fattened fowl ?
 The Papalangi cannot join in the siva.
 Kindle up a light blaze ! Where are the virgins ?
 I am going to get some cocoa-nuts.
 Look at this Samoan, how finely he dances ! ‡

A SONG OF THE TONGA ISLANDERS.

This song, Mariner says, " is very often sung by the Tonga Islanders, or, to speak perhaps more correctly, is given in a sort of recitative by either sex, and in the Tonga language has neither rhymes nor regular measure, although some of their songs have both."

WHILST we were talking of *Vavaoo tooa Lico*, the women said to us : Let us repair to the back of the island to contemplate the setting sun ;
 There let us listen to the warbling of the birds and the cooing of the wood-pigeon.
 We will gather flowers from the burying-place of *Matáwto*, and partake of refreshments prepared for us at *Lico O'ne*.
 We will then bathe in the sea, and rinse ourselves in the *Váoo A'ca*.
 We will anoint our skins in the sun with sweet-scented oil, and will plait in wreaths the flowers gathered at *Matáwto*.
 And now, as we stand motionless on the eminence over *Anoo Mánoo*, the whistling of the wind among the branches of the lofty *toa* shall fill us with a pleasing melancholy.

* Narrative of the U. S. Exploring Expedition, by Charles Wilkes ; London, 1845, vol. iii. p. 246.

† *Siva*—a dance.

‡ Narrative of the U. S. Exploring Expedition ; vol. ii. p. 135.

Or, our minds shall be seized with astonishment as we behold the roaring surf below, endeavouring but in vain to tear away the firm rocks.

O! how much happier shall we be thus employed, than when engaged in troublesome and insipid affairs of life! *

Now, as night comes on, we must return to the Moóá.

But hark! hear you not the sound of the mats?—They are practising a *bo-oóla* † to be performed to-night in the *marly* at Tanéa.

Let us also go there. How will that scene of rejoicing call to our minds the many festivals held there before Vavaoo was torn to pieces by war!

Alas! how destructive is war! Behold! how it has rendered the land productive of weeds, and opened untimely graves for departed heroes!

Our chiefs can now no longer enjoy the sweet pleasure of wandering alone by moonlight in search of their mistresses.

But let us banish sorrow from our hearts, since we are at war we must think and act like the natives of Fejee, who first taught us this destructive art.

Let us therefore enjoy the present time, for to-morrow, perhaps, or the next day, we may die.

We will dress ourselves with the *chi coola*, and put bands of white *tappa* round our waists.

We will plait thick wreaths of *jiúle* for our heads, and prepare strings of *hooni* for our necks, that their whiteness may show off the colour of our skins.

Mark how the uncultivated spectators are profuse of their applause!

But now the dance is over. Let us remain here to-night, and feast and be cheerful; and to-morrow we will depart for the Moóá.

How troublesome are the young men, begging for our wreaths of flowers, while they say in their flattery: “See how charming these young girls look coming from Licoo!”

How beautiful are their skins, diffusing around a fragrance like the flowery precipice of Mataloco.”

Let us also visit Licoo.—We will depart to-morrow. ‡

* Reflections like these are as little natural to a people in its infancy as to children; it appears therefore very probable that the poem has been somewhat tampered with by the translator.

† *Bo-oóla*—a kind of dance performed by torch-light.

‡ An Account of the Natives of the Tonga Islands, compiled from the communications of W. Mariner, by John Martin; London, 1817, vol. i. p. 307.

COMPLAINT OF A MAORI GIRL.

My regret is not
 To be expressed ! Like a spring,
 The tears
 Gush from my eyes.
 I wonder whatever Te Kaiuku* is doing ;
 He who deserted me. Now
 I climb upon
 The ridge of mount Parahaki :
 From whence is clear the view
 Of the Island Tuhua.
 I see with regret
 The lofty Taumo, †
 Where dwells Tangiteruru. ‡
 Let me hang in my ear
 The shark's tooth.
 How fine, how pretty I'll look !—
 But see, whose ship is that
 Tacking in the distance ?
 Is it yours ? O Hu ! §
 You husband of Pohiwa,
 Sailing away
 On the tide to Europe.
 O Toru ! pray give me
 Some of your fine things ;
 For beautiful are
 The clothes of the sea-god. ||
 Enough of this.
 I must return to my rags,
 And to my nothing-at-all. ¶

* The name of her lover.

† Taumo—the name of a high hill at Tuhua, where there is a Pah, or village.

‡ Tangiteruru—the name of the Chief of Tuhua.

§ Hu, or Pohiwa, a Maori woman, was the wife of a European ; and having plenty of fine clothes, she was the admiration of her country-women.

|| Tipua, the sea-god ; a fabulous monster, supposed to inhabit the ocean or the lakes. It is here used for the white man.

¶ Traditions and Superstitions of the New Zealanders, by Edward Shortland ; London, 1856, p. 178.

LAMENT OF THE MAORI CHIEFS ON THE
DEATH OF THE PRINCE CONSORT.

This poem was sent from New Zealand to Queen Victoria, with an address of sympathy and condolence, signed by twenty Maori Chiefs. *Vide* 'The Times,' Nov. 15th, 1862.

GREAT is the pain which preys on me for the loss of my beloved.
Ah, you will now lie buried among the other departed kings!
They will leave you with the other departed heroes of the land;
With the dead of the tribes of the multitude of Ti Mani.
Go fearless then, O Pango, my beloved, in the path of death; for no
evil slanders can follow you.
Oh my very heart! Thou didst shelter me from the sorrows and
ills of life.
Oh my pet bird, whose sweet voice welcomed my glad guests!
Oh my noble pet bird, caught in the forests of Rapaura!
Let, then, the body of my beloved be covered with royal purple
robes!
Let it be covered with all rare robes!
The great Rewa, my beloved, shall himself bind these round thee.
And my ear-ring of precious jasper shall be hung in thy ear.
For, oh! my most precious jewel, thou art now lost to me.
Yes, thou, the pillar that didst support my palace, hast been borne
to the skies.
Oh, my beloved! you used to stand in the very prow of the war-
canoe, inciting all others to noble deeds. Yes, in thy lifetime
thou wast great.
And now thou hast departed to the place where even all the mighty
must at last go.
Where, oh physicians, was the power of your remedies?
What, oh priests, availed your prayers?
For I have lost my love; no more can he revisit this world.

AN ARAB EXTEMPORE SONG.

OH! she was beauty's self, and shone in matchless symmetry!
When shall I hear news of her?—how support her absence and
her loss?
My hopes are but as the fantastic dreams of night; yet with this
hopelessness my love does but increase, even as a star shines the
brightest in the blackest night.

O! Mabrooka! thy head sinks too with sorrow at losing him whose thoughts are still of thee; but as the desert-bird * drops and smooths its wings, but to display the richness of its plumage, so will thy silent grief but cause thee to appear with increased charms!

Vain and cruel delusion! At the moment of the possession of earthly happiness to doom us to melancholy despair, was as if the traveller should draw water to the brink of the well, and then see the wished-for draught snatched from his thirsty lips.

What she looks upon becomes graceful, enchanted by her loveliness! Oh! she is beauty's self, my polar star of life.†

AN ELEGY OF THE FEZZANEES ON THE DEATH OF A HERO.

OH! trust not to the gun and the sword!

The spear of the unbeliever prevails.

Boo Khaloom, the good and the brave, has fallen! Who shall be safe? Even as the moon amongst the little stars, so was Boo Khaloom amongst men!

Where shall Fezzan now look for her protector?

Men hang their heads in sorrow, while women wring their hands, rending the air with their cries!

As a shepherd is to his flock, so was Boo Khaloom to Fezzan.

Give him songs! give him music! What words can equal his praise?

His heart was as large as the desert!

His coffers were like the rich overflowings from the udder of the she-camel, comforting and nourishing those around him.

Even as the flowers without rain perish in the field, so will Fezzanees droop; for Boo Khaloom returns no more!

His body lies in the land of the heathen.

The poisoned arrow of the unbeliever prevails.

Oh! trust not to the gun and the sword!

The spear of the heathen conquers!

Boo Khaloom, the good and the brave, has fallen! Who shall now be safe?‡

* The ostrich.

† Narrative of Travels and Discoveries in Northern and Central Africa, by Denham and Clapperton; London, 1826, vol. ii. p. 173.

‡ Ibid. vol. ii. p. 174.

AN ABYSSINIAN DIRGE.

ALAS! Sebagadis, the friend of all,
 Has fallen at Daga Shaha, by the hand of Oubeshat
 Alas! Sebagadis, the pillar of the poor,
 Has fallen at Daga Shaha weltering in his blood!
 The people of this country, will they find it a good thing
 To eat ears of corn which have grown in the blood?
 Who will remember Michael * of November? †
 Mariam, with five thousand Gallas, has killed him. ‡
 For the half of a loaf, for a cup of wine:
 The friend of the Christians has fallen at Daga Shaha! §

A KAFIR WIDOW'S LAMENT.

After the death of her husband the wife meets with other women in some open space of the village, where they sing together, at the same time beating the ground softly with their feet.

Women. WE are left outside; ¶
 We are left to sorrow;
 We are left to despair,
 Which increases our miseries.

Widow. Oh, that there were a refuge in heaven!
 That *there* were a pot and fire!
 That *there* were found a place for me!
 Oh, that I had wings to fly thither!—
 Why have I not wings to fly to heaven?
 Why does there not come down from heaven a
 twisted rope?
 I could cling to it, I would mount on high,
 I would go and live there.

* St. Michael.

† *i. e.* to give alms.

‡ Him, *i. e.* who remembered to give alms.

§ Journal of a Three Years' Residence in Abyssinia, by the Right Rev. Samuel Gobat; London, 1847, p. 250.

¶ *Outside*—on earth.

Oh, foolish woman that I am!
 When evening comes I open my window,*
 I listen in silence, I watch,
 I fancy that he returns.†

SONG OF A YOUNG NEGRESS.

The daughter of a negro chief of Ngumbo, a district in Western Africa, south of the Equator, having seen a young English traveller, vented her feelings in the following extempore effusion.

In the blue palace of the deep sea
 Dwells a strange creature:
 His skin as white as salt;
 His hair long and tangled as the sea-weed;
 He is more great than the princes of the earth;
 He is clothed with the skins of fishes,
 Fishes more beautiful than birds.
 His house is built of brass rods;
 His garden is a forest of tobacco.
 On his soil white beads are scattered
 Like sand grains on the sea-shore.

SONG OF A NEGRO MOTHER TO HER BABE.

This little song, which speaks more powerfully for the capability of the negroes of attaining social refinement, than any elaborate dissertation could possibly do, was written down by an English traveller in Western Africa near the Equator.

WHY dost thou weep, my child?
 The sky is bright, the sun is shining: why dost thou weep?
 Go to thy father; he loves thee; go, tell him why thou weepest.
 What! thou weepest still? thy father loves thee; I caress thee;
 yet still thou art sad.
 Tell me then, my child, why dost thou weep?‡

* *Window*—simply a hole near the entrance of the hut.

† Narrative of an Exploratory Tour to the North-East of the Colony of the Cape of Good Hope, by Arbousset and Daumas; London, 1852, p. 343.

‡ *Savage Africa*, by Winwood Reade; London, 1863, pp. 228, 245.

A WAR SONG OF THE SOOLIMA NEGROES
IN WESTERN AFRICA.

SHAKE off that drowsiness, O, brave Yarradee! thou lion of war!
hang thy sword to thy side, and be thyself!

Dost thou not behold the army of the Foulahs? Observe their
countless muskets and spears, vying in brightness with the rays
of the departing sun!

They are strong and powerful, yea, they are men; and they have
sworn to the Alkoran that they will destroy the capital of the
Soolima nation.

So shake off thy drowsiness, O brave Yarradee, thou lion of war!
hang thy sword to thy side, and be thyself!

The brave Tahabacere, thy sire, held the Foulahs in contempt; fear
was a stranger to his bosom. He set the firebrand to Timbo,
that nest of Islamites; and though worsted at Herico, he scorned
to quit the field, but fell, like a hero, cheering his war-men.

If thou art worthy to be called the son of Tahabacere—shake off thy
drowsiness, O brave Yarradee! thou lion of war! hang thy sword
to thy side, and be thyself!

Brave Yarradee stirred; he shook his garment of war, as the soar-
ing eagle ruffles his pinions. Ten times he addressed his gree-
grees,* and swore to them that he would either return with the
sound of the war-drum,† or with the cries of the Jelle.‡

The war-men shouted with joy—Behold, he shakes from him that
drowsiness, the lion of war! he hangs his sword to his side, and
is himself again!

“Follow me to the field!” exclaimed the heroic Yarradee; “fear
nothing; for let the spear be sharp, or the ball swift, faith in
thy greegree will preserve thee from danger.”

“Follow me to the field! For I am roused and have shaken off my
drowsiness. I am brave Yarradee, the lion of war! I have hung
my sword to my side, and am myself!”

The war-drum sounds, and the sweet notes of the balla§ encourage

* *Greegrees*, amulets.

† *i. e.* in triumph.

‡ The Jelle, or Jellekea, are employed to sing at the death of any great man.

§ Balla, or Balafo—a negro instrument of the harmonicon kind.

warriors to deeds of arms. The valiant Yarradee mounts his steed; his head men follow. The northern gate of Falaba is thrown open, and a rush is made from it with the swiftness of leopards. Yarradee is a host in himself. Mark how he wields his sword! They fall before him—they stagger—they reel!—

Foulah men, you will long remember the day; for Yarradee has shaken off his drowsiness, the lion of war! he has hung his sword to his side, and is himself!*

EXTEMPORE SONG OF NEGRO BARDS OF BORNOU,
IN PRAISE OF THEIR SULTAN.

GIVE flesh to the hyenas at daybreak :
Oh! the broad spears!
The spear of the sultan is the broadest.
Oh! the broad spears!
I behold thee now—I desire to see none other.
Oh! the broad spears!
My horse is as tall as a high wall.
Oh! the broad spears!
He will fight against ten; he fears nothing.
Oh! the broad spears!
He has slain ten; the guns are yet behind.
Oh! the broad spears!
The elephant of the forest brings me what I want.
Oh! the broad spears!
Like unto thee—so is the sultan.
Oh! the broad spears!
Be brave! be brave, my friends and kinsmen!
Oh! the broad spears!
God is great!—I wax fierce as a beast of prey.
Oh! the broad spears!
God is great!—To-day those I wished for are come.
Oh! the broad spears!†

* Travels in the Timanee, Kooranko, and Soolima Countries in Western Africa, by Major A. L. Laing; London, 1825, p. 232.

† Narrative of Travels and Discoveries in Northern and Central Africa, by Denham and Clapperton; London, 1826, vol. ii. page 19.

AMAZONS' EXTEMPORE SONG FROM DAHOMEY.

The king of Dahomey retains an army of female warriors, who, on certain public solemnities, extol the greatness of their master and their country.

1. WHEN the wolf goes abroad,
The sheep must fly.
2. Gezo is king of kings !
While Gezo lives we have nothing to fear,
Under him we are lions, not men.
Power emanates from the king.
3. Let all eyes behold the king !
There are not two, but one,
One only, Gezo !
All nations have their customs,
But none so brilliant or enlightened
As of Dahomey.
People from far countries are here :
Behold all nations, white and black,
Send their ambassadors !
4. When we go to war, let the king dance,
While we bring him prisoners and heads.*

SONG OF THE NEGRO SLAVES IN JAMAICA.†

This song alludes to a transaction which took place about fifty years ago on an estate called Spring Garden, "the owner of which," Mr. Lewis says, "is quoted as the cruelest proprietor that ever disgraced Jamaica. It was his constant practice, whenever a sick negro was pronounced incurable, to order the poor wretch to be carried to a solitary vale upon his estate, called the Gulley, where he was thrown down and abandoned to his fate—which fate was generally to be half devoured by the John-crows before death had put an end to his sufferings. By this proceeding the avaricious owner avoided the expense of maintaining the slave during his last illness; and in order that he might be as little a loser as possible, he always enjoined the negro bearers of the dying man to strip him naked before leaving the Gulley, and not to forget to bring back his frock and the board on which he had been carried down. One poor creature, while in the act of being removed, screamed out most piteously that he was not dead yet, and implored not to be left to perish in the Gulley in a manner so horrible. His cries had no effect upon his master, but operated

* Dahomey and the Dahomans, by F. E. Forbes ; London, 1851, vol. ii. p. 145.

† Slavery, of course, is now abolished in Jamaica.

so forcibly on the less marble hearts of his fellow slaves, that in the night some of them removed him back to the negro village privately, and nursed him there with so much care that he recovered, and left the estate unquestioned and undiscovered. Unluckily, one day the master was passing through Kingston, when, on turning the corner of a street suddenly, he found himself face to face with the negro whom he had supposed long ago to have been picked to the bones in the Gulley. He immediately seized him, claimed him as his slave, and ordered his attendants to convey him to his house; but the fellow's cry attracted a crowd round them before he could be dragged away: he related his melancholy story, and the singular manner in which he had recovered his life and liberty; and the public indignation was so forcibly excited by the shocking tale, that Mr. B . . . was glad to save himself from being torn to pieces, by a precipitate retreat from Kingston, and never ventured to advance his claim to the negro a second time."*

TAKE him to the Gulley! Take him to the Gulley!
 But bringee back the frock and board.
 "O! massa, massa! me no deadee yet!"
 Take him to the Gulley! Take him to the Gulley!
 Carry him along!

SONG OF AN OJIBBEWAY INDIAN GIRL.

DEAR friend, worthy friend, look up, look up!
 Our Ninimoshin† has promised that in three months he will be here again.
 The time has nearly expired, and the end is quickly approaching.
 To-morrow, perhaps, we shall see his red canoe in the white foam of the cataracts;
 To-morrow, perhaps, see him sitting in his red canoe, our sunburnt friend!‡

SONG OF AN OJIBBEWAY INDIAN YOUTH.

This song was made by a young Indian warrior, to console his three sisters who were mourning for him at home.

WEEP not, ye three sisters, for your brother!
 For your brother is a brave!

* Journal of a Residence among the Negroes in the West Indies, by Matthew Gregory Lewis; London, 1845, p. 141.

† Consin, or friend.

‡ Kitchi-Gami, Wanderings Round Lake Superior, by J. G. Kohl; London, 1860, p. 252.

Weep not, ye three sisters, for your brother !
 For your brother is a man !
 Weep not, ye three sisters, for your brother !
 For he is returning as a victor !*

EXTEMPORE SONG OF ARAUCANIAN INDIAN WOMEN,
 ENGAGED IN GRINDING CORN.

WE are grinding wheat for the stranger
 Who has come from a long way off.
 May the flour be white to his eye,
 And pleasant to his taste :
 For he has brought us beads ;
 He has given us bells to deck our hair.†

GIPSY SONG.

I STOLE a plump and bonny fowl,
 But ere I well had din'd,
 The master came with scowl and growl
 And me would captive bind.
 My hat and mantle off I threw
 And scour'd across the lea ;
 Then cried the beng‡ with loud halloo,
 Where does the Gipsy flee ?§

Our poets have evidently hitherto understood better than our musical composers how to derive advantage from the study of national songs. It would be easy to give a long list of poets whose works clearly indicate this. I shall only name Göthe and Uhland, who have not unfrequently borrowed ideas and expressions from the popular songs of Germany. Moreover, we possess spirited observations on the beauties of national poetry in the works of writers of cultivated taste for poetry, from which the musical student may

* Kohl's *Kitchi-Gami*, p. 250.

† The Araucanians ; or, *Notes of a Tour among the Indian Tribes of Southern Chili*, by E. R. Smith ; London, 1855, p. 306.

‡ Devil.

§ *The Bible in Spain*, by George Borrow ; London, 1849, p. 45.

derive valuable hints; since almost all the remarks which apply to the words of the songs, are applicable also to the music. In proof of this opinion I shall quote a few sentences:—

“When I travelled, I took a particular delight in hearing the songs and fables that are come from father to son, and are most in vogue among the common people of the countries through which I passed; for it is impossible that anything should be universally tasted and approved by a multitude, though they are only the rabble of a nation, which hath not in it some peculiar aptness to please and gratify the mind of man. Human nature is the same in all reasonable creatures; and whatever falls in with it, will meet with admirers amongst readers of all qualities and conditions. Molière, as we are told by Monsieur Boileau, used to read all his comedies to an old woman who was his housekeeper, as she sat with him at her work by the chimney-corner; and could foretell the success of his play in the theatre, from the reception it met at his fire-side—for he tells us the audience always followed the old woman, and never failed to laugh in the same place The old song of Chevy-Chace is the favourite ballad of the common people of England; and Ben Jonson used to say, he had rather have been the author of it than of all his works. Sir Philip Sidney, in his discourse of poetry, speaks of it in the following words:—‘I never heard the old song of Percy and Douglas, that I found not my heart more moved than with a trumpet: and yet it is sung by some blind crowder with no rougher voice than rude style; which being so evil appavelled in the dust and cobweb of that uncivil age, what would it work trimmed in the gorgeous eloquence of Pindar?’”—(*The Spectator*, No. 70).

“I have heard that the late Lord Dorset, who had the greatest wit tempered with the greatest candour, and was one of the finest critics as well as the best poets of his age, had a numerous collection of old English ballads, and took a particular pleasure in the reading of them. I can affirm the same of Mr. Dryden, and know several of the most refined writers of our present age who are of the same humour. I might likewise refer my reader to Molière’s thoughts on this

subject, as he expressed them in the character of the *Misanthrope*; but those only who are endowed with a true greatness of soul and genius, can divest themselves of the little images of ridicule, and admire nature in her simplicity and nakedness. As for the little conceited wits of the age, who can only show their judgment by finding fault, they cannot be supposed to admire these productions which have nothing to recommend them but the beauties of nature, when they do not know how to relish even those compositions that, with all the beauties of nature, have also the additional advantage of art.”—(*The Spectator*, No. 85).

“Let me make a nation’s Ballads; who will may make their Laws,”—is a well-known aphorism;* and from history we learn that most of the ancient legislators fully appreciated and employed popular songs as a powerful means for reforming the manners of the people.

Some of the most interesting publications of national poetry will be pointed out in the last chapter of this work. Although these collections seldom contain the tunes of the songs, the musical student will often find in them valuable hints relating to musical questions. But, a collection of popular poems of the extra-European nations, illustrating the characteristics of the poetry of each nation, has hitherto not been given to the world. Such a publication would be especially interesting if the poems were given in the original languages as well as in translation. By this means, and with the help of some additional explanations, the student might be enabled to form a fairly correct idea of the metre, construction, euphony, and the characteristic features in general of a poem, even without possessing a knowledge of the language in which it is made. Indeed, much remains still to be done to render the study of national songs as useful as it might be, not only to philologists and ethnologists, but also to poets and musicians.

* It is generally attributed to Andrew Fletcher of Saltoun; but he appears only to have repeated the saying of somebody else.—*Vide* Notes and Queries, vol. i. p. 153; London, 1850.

CHAPTER VII.

ON NATIONAL DANCES.

ALTHOUGH dancing, combined with music, is practised by every nation on the globe, yet the estimation in which this art is held, as well as the mode of dancing, vary greatly in different nations. Some consider it below the dignity of man to assist in the performance, and therefore leave the dancing entirely to the females, while they themselves enjoy it only as spectators. Others consider it a pastime worthy of their greatest chiefs and warriors; and kings (as is the case with some negro tribes) will treat their subjects occasionally with a solo performance.

In certain countries the men and the women usually dance apart from each other. And there are nations whose fondness for dancing is so great, that the people will resort to it in the evening as a recreation, even after the most fatiguing bodily exertions during their daily toils. Captain Stedman was struck with the insatiable love of the Negro slaves in Guiana for dancing, of which, he says, "they are so fond that I have known a newly-imported negro, for want of a partner, figure and foot it for nearly the space of two hours to his shadow against the wall."*

Many treatises have been published on the art of dancing, most of which contain some account of its cultivation among the nations of antiquity. I consider it unnecessary to record

* Narrative of Five Years' Expedition against the Revolted Negroes of Surinam, by Captain J. G. Stedman; London, 1796.—It must be remembered that slavery has been abolished in Surinam.

information which has been already so often given, and only in a few instances, where a reference to ancient nations materially assists in elucidating the character of a dance of the present day, I shall be compelled for a moment to touch upon well-trodden ground.

The earliest dance was probably of the character of the March, since his innate feeling for rhythm must soon have led man, when he happened to be walking while singing, to regulate his song and steps according to a certain rhythmical order.

The next dance invented may be surmised to have been pantomimic, describing some natural object, event, or passion. The instinct for imitation is, it will be remembered, strongest in people in a low state of civilization, and diminishes with the gradual development of man's reasoning faculties. Savages will imitate in dances the peculiar movements and habits of certain animals. The Australians have their Kangaroo dance, the North American Indians their Buffalo dance, and the people of Kamtschatka their Bear dance. In the last-named dance, called *Bachia*, two persons imitate the attitudes, tricks, and uncouth postures of two bears, while the spectators singing incessantly repeat the words *Bachia da hog!* Tilesius, while witnessing the performance of the dance during his visit to Kamtschatka, wrote down one of the tunes usually employed, and forwarded it to the Leipzig musical Journal.* In transcribing it here, I shall omit the accompaniment, which is evidently an addition by Tilesius. He says that the dancers emitted at intervals a grunting sound, *hog*, or *ugh*, which we may suppose they had observed to be that of the bear in such gambols as they depicted.

THE BEAR-DANCE BACHIA OF THE KAMTCHADALES.



* 'Allgemeine musikalische Zeitung'; Leipzig, 1805.

Mr. Polack, in describing the dances of the New Zealanders, says, "But few songs and choruses are chanted unaccompanied by action; thus, in describing a voyage, the cantator represents with his body the uneasy motion of the waves; and if the horrors of war are the theme, the several passages in it are represented with fidelity, and the arm is bared to indicate the closing scene of cannibalism, the actor pretending to gnaw the limb with marks of the most intense gratification."* Forster witnessed in one of the Society Islands a dance of the natives in which "three men performed something of a pantomime drama, which represented travellers asleep and thieves dexterously conveying away their goods, round which they had for greater security placed themselves."†

The traveller Erman mentions that he saw in Kamtschatka a dancer representing in a masterly manner the cautious movements of a carrion crow in the act of picking up a piece of meat. The performer had blackened his face with coal, and had some cloth spread over his extended arms to represent the wings of the bird. The crow's stealthily approaching and circumscribing the place where it spies the dainty morsel, and throwing askance now a greedy, now a shy, and now again a cunning glance,—in short, all the peculiar motions and instinctive habits of this bird, were acted with admirable exactness.‡

Mummeries and painting of the body are by several savage nations considered necessary in the performance of some dances. The Bechuana Kafirs wear in certain dances a peculiar head-dress made of porcupine bristles; and the natives of Cook's Islands wear a head-dress made of a large quantity of feathers and human hair. The natives of New South Wales paint broad white lines on their arms and legs, and on the

* Manners and Customs of the New Zealanders, by J. S. Polack; London, 1840, vol. ii. p. 168.—Cannibalism is now, however, almost entirely abolished in New Zealand.

† A Voyage Round the World, by G. Forster; London, 1777, vol. i. p. 412.

‡ Reise um die Erde, ausgeführt von Adolph Erman; Berlin, 1833, Band iii. p. 190.

head, and others of less breadth across the body to correspond to the ribs. Thus prepared they perform the *Corroborie* dance at night, in numbers of about twenty, around a large fire. Captain Wilkes says, "the skeletons, as I may term them, for they truly resemble them, suddenly seem to vanish and reappear. This disappearance is effected by merely turning round, for the figures are painted only in front, and their dusky forms are lost by mingling with the dark background. The trees, illuminated by the fire, were brought out with some of the figures in bold relief, while others were indistinct and ghost-like. All concurred to give an air of wildness to the strange scene."*

As love is the passion which affects most powerfully the happiness of man, and whose power is most universally felt, it is natural that it should form the subject of dances as well as of songs. Among uncivilized people these performances are not unfrequently characterized by offences against decorum. This is, for instance, to a high extent the case among the negroes in Western Africa. Still, in judging the moral condition of the people, we should remember that savages have not the same incentive for hiding their sensuality as civilized people. Indeed, the former unconcernedly exhibit the worst points of their character, while the latter generally take care to disguise their faults and weaknesses if they are unable or disinclined to overcome them.

Solemn dances in religious ceremonies, at funerals, and on other serious occasions, are not uncommon. All the ancient nations known to us appear to have worshipped with dancing. The same usage was introduced into the Christian church, where it is, however, being gradually discontinued. Still we find it preserved in Abyssinia by the priests of a Christian sect; in Spain by the Roman Catholics at Seville, who perform about Christmas a solemn dance in the Cathedral; and in the United States of North America by the Shakers of New Lebanon, and in their other settlements. With the last-named curious sect religious dancing forms indeed an

* Exploring Expedition, vol. ii. p. 188.

essential part of the devotional observances, and is managed in an extraordinarily eccentric manner.* The ceremony of dancing in divine worship as an expression of religious fervour is, by those Christians who practise it, generally advocated on the ground of King David having danced before the ark.

Those of the Indians in Mexico, and in several countries of South America, who have been converted to the Roman Catholic religion, are permitted to perform in Church dances, similar to the ceremonies of their heathen forefathers, in most fantastic dresses and disguises.

Again, amongst the Eastern nations following the Mohammeden faith, there are the sacred dances, called *Zikrs*, of the various sects of Dervishes. A description of them will be given hereafter; my present object is to afford the reader a general view of the various kinds of dances practised in different parts of the world.

Funeral dances are in common use with the negroes in Guinea and other districts of Western Africa. They are accompanied by extempore songs bewailing the loss of the deceased relation or friend. Also on other occasions of affliction, dancing is resorted to by the negroes as an expression of grief. Abbé Proyart mentions the following instance: "One day when two missionaries were passing through a village, they heard of a mother whose son some robbers had stolen and sold as a slave to the Europeans. This woman, in the first transport of woe, sallies from her house dissolved in tears, holding her daughter by her hand; she immediately fell to dancing with her, chanting her misfortune in the most piteous and touching tone. Now she cursed the day when she became a mother; then she called her son, making imprecations against the wretches who had borne him away; at other times she reproached for their most cruel avarice those European merchants who buy from all hands those who

* The sect of Shakers arose in England about the year 1750. Its founders were Quakers. How suggestive that the Shakers originated in a sect which makes it a special tenet to despise the arts of music and dancing!

are offered to them as slaves. Struck by the novelty of the sight, the missionaries stopped a moment: the song of the desolated mother, the abundance of her tears, the irregular movement which agitated her by turns, even the disorder of the dance,—all rendered the sentiment, all expressed nature with such energy, that the missionaries themselves, pierced with profound grief, felt their tears flow, and retired weeping.”*

Bruce says that in Abyssinia, upon the death of a man of rank and influence, the twelve judges, generally old men of between sixty and seventy years, perform a funeral dance, singing at the same time a song of lamentation.† Ruppell describes the commemoration, called *nagade*, which the people of Dongola hold in honour of any influential person deceased, on the anniversary of his death; on which occasion a solemn dance is performed in connexion with certain religious rites.‡ In European countries such usages are at the present day rarely met with, but in some isolated districts of Sardinia and Corsica death-dances still exist, much as they were practised by the heathen ancestors of the inhabitants. They are generally performed by women.

The Roman Catholics in some countries of South America resort to dancing on the occasion of the death of a very young child, as an expression of rejoicing that the innocent being has escaped the temptations and trials of this world, and has been removed to the abode of the angels. The body of the child is exhibited during the dance, adorned with flowers as well as with tinsel and other tawdry finery; and lighted candles are placed around it during the night of the rejoicings. It may easily be imagined that the heart of the mother at least cannot be so completely insensible to the dictates of nature as not to feel some pangs of real grief, which

* A General Collection of the Best and most Interesting Voyages and Travels in all Parts of the World, by John Pinkerton; London, 1808, vol. xiv. p. 576.

† Bruce's Travels, vol. iii. p. 50.

‡ Reisen in Nubien, Kordofan, etc., von Dr. E. Ruppell; Frankfurt, 1829, p. 57.



must be the more acute and painful from the contrast of the general hilarity.

Among the sacred dances may also not improperly be classed the solemn bridal dance with which the Protestant clergyman in the rural districts of Sweden, as well as in some parts of Finland where Swedish customs have been preserved from former times, opens the ball immediately after the wedding-dinner. This custom, like many others of ancient date in European countries, is gradually falling into disuse. Even at the end of the last century, the clergyman did not hurt the feelings of the people if he declined the "dance of honour," on account of old age, or for other plausible reasons. In this case he was obliged to provide a substitute.* In most nations dancing forms an essential part in the festivities connected with wedding ceremonies. But these do not usually partake of a sacred character. In the North of Germany it is generally the *Freiwerber*,—the person who acts as master of the ceremonies and as the fool of the festivities, who has a claim to the honour of the first dance with the bride. After him the married men present step in, one after the other; and as there are sometimes many of them invited, the happy bride has indeed but little rest allowed her. Somewhat similar customs prevail in other countries.

I have already alluded to the *pas seul* executed in certain nations by the king, or the highest functionary of the state, in the presence of the people. Mr. John Duncan relates that the king of Dahomey, having desired all his chiefs to draw near, danced alone to honour him, and afterwards invited him to be his partner in a dance,—a request which the gentleman, how little soever he felt inclined to submit himself to the exertion, could not avoid complying with, since it was considered the highest mark of favour which the king could confer upon his guest.† We have similar accounts from Burton and other African travellers. The missionary

* See Nordische Miscellaneen, von August Wilhelm Hupel, 27stes Stück; Riga, 1791, page 553.

† Travels in Western Africa, by John Duncan; London, 1847, vol. i. page 255.

Moffat describes a dance of the Zulu Kafirs in which the king himself acted as director. The performance had been purposely got up by the king to exhibit himself and his people to the best advantage before the missionaries who paid him a visit. "A smooth plain adjoining the town was selected for the purpose where Moselekatse [the king] took his stand in the centre of an immense circle of his soldiers, numbers of women being present, who with their shrill voices and clapping of hands took part in the concert. About thirty ladies from his harem, with long white wands, marched to the song backward and forward on the outside of the ranks, their well-lubricated shining bodies being too weighty for the agile movements which characterized the matrons and damsels of lower ranks. They sang their war songs, and one composed on occasion of the visit of the strangers, gazing on and adoring with trembling fear and admiration the potentate in the centre, who stood and sometimes regulated the motions of thousands by the movement of his head, or the raising or depression of his hand. He then sat down on his shield of lion's skin, and asked me if it was not fine, and if we had such things in my country."*

In describing the dances of the Malays of the Indian Archipelago, Mr. John Crawfurd observes—"All orders executed in the presence of a Javanese monarch on public occasions, are accompanied by a dance. When a message is to be conveyed to the royal ear, the messenger advances with a solemn dance, and retreats in the same way. The ambassadors from one native prince in Java to another, follow the same course when coming into and retiring from the presence of the sovereign to whom they are deputed. When the persons whose business it is to let the tiger loose from his cage into the hollow square of spearmen,† have performed their duty, and received the royal nod to retire,—

* Missionary Labours and Scenes in Southern Africa, by Robert Moffat; London, 1842, p. 354.

† A favourite amusement of the chase presented before the Javanese sovereigns at their palaces.

an occasion, one would think, when dancing might be spared,—they do so in a slow dance and solemn strut, with some risk of being devoured by the tiger in the midst of their performance. Previous to the introduction of the Mohammedan religion, it appears to have been the custom of all the Oriental islanders, for the men of rank, at their public festivities, when heated with wine, to dance. Upon such occasions the exhibition appears to have been a kind of war dance. The dancer drew his kris and went through all the evolutions of a mock fight. At present the practice is most common among the Javanese, with every chief of whom dancing, far from being considered scandalous, as among the people of Western India, is held to be a necessary accomplishment.”*

The same writer states that among the Malays, “whatever be the occasion in which dancing is exhibited, it is always grave, stately, and slow, never gay nor animated. As in all Asiatic dancing, it is not the legs but the body, and especially the arms, down to the very fingers, that are employed. Dexterity, agility, or liveliness are never attempted. To the gravity and solemnity which belong to the inhabitants of a warm climate, any display of agility would appear as indecorous, as their stately and sluggish dancing appears insupportably tiresome to our more volatile and lively tempers.” However, although this mode of dancing is the most prevalent in Eastern countries, more animated and vehement dances are not so entirely foreign to all Asiatic nations as from the above remarks might be surmised. If, as the writer just quoted suggests, their character depends upon the climate, we might naturally expect to find various kinds in different parts of Asia. And this conjecture is, in fact, corroborated by the statements of several travellers. M’Leod, for instance, in describing the customs and amusements of the Loo-Choo Islanders, says,—“The mode of dancing of these people may, strictly speaking, be termed ‘hopping;’ for

* History of the Indian Archipelago, by John Crawfurd; Edinburgh, 1820, vol. i. p. 122.

they jump about upon one leg only, keeping the other up, and changing occasionally, making a number of extravagant motions, and clapping with their hands, and singing at the same time their dancing song.”*

War dances of one kind or other are usual, especially in uncivilized nations. Captain Hunter, in describing a “dance of defiance” of the aborigines of Australia, remarks,—“All the natives which were seen when we first arrived at Port Jackson, always joined this sort of dance to their vociferations, *wooroo ! wooroo !* (‘go away ! go away !’)”

Military dances resembling the famous Pyrrhic dance of the ancient Greeks are to be met with in several European countries. The *Romaïka* and the *Syrto* of the modern Greeks and Albanians are generally supposed to have been derived from the Pyrrhic dance. The same has been surmised to be the case with the *Kolo* of the Slavonians, of which a specimen has been given, p. 40. The fact that we find dances of this kind among nations which have not any or but little relation with each other, rather indicates that these conjectures ought to be accepted with caution.

SYRTO DANCE OF THE GREEKS.

Allegretto.

mf

* Voyage of His Majesty's ship *Alceste* along the Coast of Corea to the Lew-chew, by John M'Leod ; London, 1818, p. 119.



Tacitus mentions that the ancient Germans had a public diversion in which young men danced naked amidst drawn swords and spears with admirable dexterity and grace. The sword dance of one or other kind was still practised about a

century ago in Ditmarsch, in the north of Germany.* In Scotland, and in some of the northern counties of England, we meet with it at the present day.† It is also a pastime of several Asiatic nations. The traveller Vigne witnessed such a performance in Little Tibet. He says—"The performers, ten in number, moved round a circle and back again, closing to a centre and then retiring with a slow step, during which they merely held their naked swords perpendicularly in the right hand. But as their music grew louder, their gestures became more animated. They stamped and shouted again and again, writhing and twisting their bodies, and brandished their swords most furiously, the musicians exerting themselves to the utmost, and the bystanders cheering them from time to time, until they were obliged to cease from exhaustion.‡ A somewhat similar diversion in favour with the Anazeh, a Bedouin tribe in Syria, has been described by a recent traveller in Western Asia, as follows—"The men stand close together in a half circle, elbow touching elbow, jerking themselves quickly to and fro in concert with a side-way movement, while a woman, generally the wife of the Sheikh, stands alone in the middle, swinging a sabre rapidly round and round in her hand. From time to time one or another of the men darts forward and pretends to seize the hem of her dress. If the woman is awkward or the man not exceedingly agile, a hand or a finger is cut off, or a wound of some kind given, and these accidents frequently occur,—in spite of which they are very fond of the dance. It requires, of course, great nerve and skill on the part of the woman; but the women of the tribe are not wanting in these virtues."§

The most usual dances, however, are those which people

* *Das deutsche Volk* geschildert von Eduard Duller. Leipzig, 1847, p. 183.

† See *Musical Memoirs of Scotland*, by Sir J. G. Dalryell; Edinburgh, 1849, p. 105;—and *Brand's Observations on Popular Antiquities*, revised by Henry Ellis; London, 1813, vol. i. p. 396.

‡ *Travels in Kashmir, Ladak, Iskardo, etc.*, by G. T. Vigne; London, 1842, vol. ii. p. 320.

§ *Egyptian Sepulchres and Syrian Shrines*, by Emily A. Beaufort; London, 1861, vol. i. p. 384.

perform merely for the pleasure of the excitement at their social gatherings and public rejoicings or festivities. There is a wonderful variety in the character of these performances as well as in the form and expression of the tunes. Savages not unfrequently use only a rhythmical accompaniment of a drum or rattle. Or they dance to vocal music without any instrumental accompaniment. The reader must bear in mind that in order to obtain a correct impression from the notation of any such dance-tunes, it is absolutely necessary to imagine the melody repeated many times without intermission; for thus the music is always heard during the dancing at which it is used.

NEGRO DANCES.*

No. 1. FROM SOUDAN.



No. 2. FROM GORÉE.



No. 3. FROM SENEGAMBIA.



The Hungarians and the Swedes have, singularly enough, not unfrequently on festive occasions, dance tunes in the

* As written down by M. Villoteau; *see* Description de l'Égypte; Paris, 1826, tome xiv. p. 268.

minor key, conveying, at least to the uninitiated ear, an expression of sadness which appears but little in accordance with the amusement of dancing.

SWEDISH POLSKA.

Allegretto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a treble clef and a bass clef. The first measure of the treble staff has a dynamic marking of *sfz* and the second measure has a dynamic marking of *p*. The bass staff has a dynamic marking of *sfz* in the second measure. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with eighth and sixteenth notes, maintaining the same dynamic and articulation patterns as the first system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with eighth and sixteenth notes. A dynamic marking of *pp* appears in the second measure of the bass staff. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

SWEDISH DANCE, CALLED 'NECKENS POLSKA.'*

Andantino.

The first system of musical notation for 'Neckens Polska' is in 3/4 time and B-flat major. The treble clef part begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and single notes. A dynamic shift to *sfz* (sforzando) occurs in the second measure of the treble part.

The second system continues the piece. The treble clef part features a more active melodic line with eighth notes, while the bass clef part maintains a steady accompaniment. The piece begins with a piano (*p*) dynamic.

The third system shows a change in the bass clef part, which now has a treble clef. The treble clef part has a melodic line with accents (>) over several notes. The piece starts with a piano (*p*) dynamic.

The fourth system concludes the piece. The treble clef part has a melodic line with accents (>) and a final cadence. The bass clef part provides a simple accompaniment.

* The Necks of the Scandinavians are water-sprites. "Like the Daoineshi of the Scotch Highlands, the Neck of Scandinavia shines in a talent for music. Poor creatures! the peasantry may well fancy they are fallen angels who hope some day for forgiveness; for was not one heard, near Hornbogabro, in West Gotland, singing to a sweet melody, 'I know, I know, I know that my Redeemer liveth?' And did not a Neck, when some boys once said to him, 'What good is it for you to be sitting here and playing, for you will never enjoy eternal happiness,' begin to weep bitterly?"—The Oxonian in Thelemarken; London, 1858, vol. ii. p. 148.

Melodies in the minor key occur also among the popular dance-tunes of the Norwegians ; and it is a remarkable fact that there are at the same time dance-tunes in Norway which for cheerfulness and sprightliness surpass those of any other country. Take, for instance, the *Halling*, which derives its name from the district Hallingdal, its original home, and respecting which a recent traveller in Norway remarks that the lively tunes “express in the most perfect manner the agility, boldness, and singularity of the dance, and never fail to exercise a powerful charm on all those who are acquainted with them. You feel yourself, as it were, raised from the floor, and wish, like the practised Halling dancer, to touch the rafters of the ceiling with your toes. The dancer jumps up as light as a feather, turns round in the air, and descends again standing on one leg ; on the floor he curves, also resting on one heel, whilst his jacket describes a circle round him like a bell ; then he makes a jump to the opposite side of the room, and goes on as before. These mountaineers are used to hardships of every kind ; you may see them in the severest frost with their hairy breast bare and full of icicles.”*

No. 1.

TWO NORWEGIAN HALLINGS.

The musical score is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature has one sharp (F#). The tempo is marked *Allegro*. The first system starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes in the treble, with a steady accompaniment of eighth notes in the bass. The second system includes repeat signs and concludes with a final cadence.

* *Unprotected Females in Norway* ; London, 1857, p. 210.

First system of musical notation, featuring a treble staff with a melodic line and a bass staff with accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. A dynamic marking *p* is indicated in the second measure of the treble staff.

Second system of musical notation, showing a treble staff with two first endings labeled '1' and '2', and a bass staff with accompaniment.

No. 2.

First system of musical notation for "No. 2", featuring a treble staff with a melodic line and a bass staff with accompaniment. The tempo is marked *Allegro*. The key signature is one sharp (F#) and the time signature is 2/4. A dynamic marking *f* is present in the first measure of the bass staff. The treble staff includes two first endings labeled '1' and '2'.

Second system of musical notation for "No. 2", showing a treble staff with a melodic line and a bass staff with accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. A dynamic marking *p* is present in the first measure of the bass staff. The treble staff includes a first ending labeled '1'.

In northern European countries especially, the grave and almost sad countenance of the dancers, not only when the tunes are in minor, but even when the music expresses unbounded hilarity, is singular and worth notice, on account of the strange contrast which it presents to the observer. I have often witnessed it at the festivities of the peasants in

the north of Germany. Thackeray adverts to it in his interesting sketch of the diversions of the Irish country people:—"Anything more lugubrious than the drone of the pipe, or the jig danced to it, or the countenances of the dancers and musicians, I never saw. Round each set of dancers the people formed a ring, in which the figurantes and coryphées went through their operations. The toes went in and the toes went out; then there came certain mystic figures of hands across, and so forth. I never saw less grace or seemingly less enjoyment, no, not even in a quadrille. The people, however, took a great interest, and it was 'Well done, Tim!' 'Step out, Miss Brady!' and so forth during the dance."*

IRISH JIG.

The musical score for the Irish Jig is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked *mf* and features a melody in the treble staff with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system is marked *p* and features a melody in the treble staff with eighth and sixteenth notes, and a bass line with chords and eighth notes. The third system is marked *f* and features a melody in the treble staff with eighth and sixteenth notes, and a bass line with chords and eighth notes. The score concludes with a double bar line and repeat dots.

* The Irish Sketch-Book, by Mr. M. A. Titmarsh (W. M. Thackeray); London, 1857, p. 132.

The image shows two systems of musical notation for a jig. Each system consists of a treble clef staff and a bass clef staff. The first system has a *dolce* marking above the bass staff. The music is in G major (one sharp) and 2/4 time. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes.

The above jig requires a few words of explanation. I have given it here as it is usually written ; a notation dividing each bar into two, as follows,

This diagram shows a single staff of music in G major (one sharp) and 2/4 time. It illustrates a notation that divides each bar into two parts. The notation includes a treble clef, a key signature of one sharp, and a time signature of 2/4. The notation is followed by '&c.'

would probably be more in accordance with its rhythmical effect in practical performance. But what deserves especial attention, is the absence of a definite conclusion, so that the last bar forms a link to the commencement, the connexion of the several parts and the flow of the whole composition being thus greatly enhanced. In order to appreciate this fully the tune must be repeated several times uninterruptedly, as it is played when the people dance to it. A somewhat similar construction occurs in several dance-tunes of nations whose music in other respects exhibits but few points of likeness. The Mazurkas of the Poles, for instance, have seldom a definite conclusion.

POLISH MAZURKA.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of two staves each (treble and bass). The first system begins with the tempo marking *Allegro.* and the dynamic *mf*. The melody in the treble staff features a triplet of eighth notes. The bass staff provides a simple harmonic accompaniment. The second system includes dynamics *sfz* and *p*. The third system includes *cresc.* and *sfz*. The fourth system concludes with the dynamic *p* and the instruction *Da Capo.*

In Norwegian dances, on the other hand, there occurs not unfrequently an additional bar, which, as it disturbs the rhythmical symmetry, must evidently have suggested itself chiefly for the sake of the conclusion. As such peculiarities in national tunes are not the result of speculation or reflection, but are originated, so to say, instinctively, they appear

to me for this very reason all the more interesting and suggestive.

No. 1. TWO NORWEGIAN DANCES.

Allegro moderato.

mf

No. 2.

Allegro moderato.

f

p

The existence of dance-tunes in which different times alternate has been already noticed in a previous chapter. Indeed, almost every nation possesses some dances of a peculiar rhythmical construction differing widely from those of other nations. To describe even the most important ones only would require much more space than can here be afforded. I must therefore restrict myself to drawing attention to the fact. Most of the forms are so simple and characteristic that the inquirer will easily be enabled to understand them clearly, if he carefully examines only a small number of specimens of each kind of dance.

There is a singular application of dancing which must not be left unnoticed here. I mean its employment for the cure of diseases. Several uncivilized nations have "wise men," part of whose vocation it is to banish with incantations, performed with mysterious songs and dances, the evil spirit with which they suppose the suffering person to be possessed. Catlin says that all the Indian tribes in North America have their physicians and sorcerers, called medicine men, or mystery men. "These professional gentlemen are worthies of the highest order in all tribes. They are regularly called and paid as physicians, to prescribe for the sick; and many of them acquire great skill in the medicinal world, and gain much celebrity in their nation. Their first prescriptions are roots and herbs, of which they have a great variety of species; and when these have all failed, their last resort is the 'medicine,' or mystery; and for this purpose each one of them has a strange and unaccountable dress, conjured up and constructed during a life-time of practice in the wildest fancy imaginable, in which he arrays himself, and makes his last visit to his dying patient,—dancing over him, shaking his frightful rattles, and singing songs of incantation, in hopes to cure him by a charm." *

The African traveller Ruppell witnessed in Nubia the performance of a dance resorted to by the people with the object

* Illustrations of the Manners, Customs, and Conditions of the North-American Indians, by G. Catlin; London, 1848, vol. i. p. 39.

of relieving a young man from a lingering illness with which he was greatly afflicted. The patient, dressed in fine garments, was placed on an elevated spot in the middle of a circle formed by the dancers.* In this instance the aim may have been rather to benefit the low-spirited sufferer by the cheering influence of the scene than by any pretended power of exorcism. On the other hand, there are several dances of this kind extant in which the patient himself is the performer. That a curative effect is attributed to the Tarantella the reader is probably aware. This dance is said to have originated in the ancient province of Apulia, in Southern Italy. According to popular belief, a person bitten by the venomous spider Tarantula† can be recovered from the state of nervous disorder which the poison produces, only by dancing the Tarantella until complete exhaustion compels him to desist from the vehement exercise. When this singular remedy is not resorted to, death is said to be the almost inevitable consequence. However this may be, thus much is certain : numerous treatises, medical as well as musical, have been written on the Tarantella, and several of our celebrated musicians have composed allegros in the form and character of this dance. As a master-piece of the kind may be noticed the last movement of Carl Maria von Weber's Sonata in E minor. The following tune is one of the most popular among the Italian peasants at the present day for such occasions. Still, it may be doubted whether many seriously believe in its efficacy.

TARANTELLA.



* Reisen in Nubien, Kordofan, etc., von Dr. E. Rüppell; Frankfurt, 1829, p. 59.

† The Tarantula (*Lycosa tarantula*) is the largest of all the European spiders, and grows to the size of a pigeon's egg.

The image shows a musical score for a dance, consisting of three systems of two staves each (treble and bass clef). The music is in a minor key and features a mix of eighth and sixteenth notes with various rhythmic patterns and phrasing. The notation includes slurs, ties, and dynamic markings. The piece concludes with a double bar line and the instruction "Da capo." written to the right of the final staff.

A somewhat similar application of a dance, called Tigritiya, is in use in Abyssinia. But in this country the mysterious malady which the dance is presumed to cure, and which has the same name as the dance itself (probably from the district of Tigré, in which it appears to have had its original home) is not occasioned by the bite of a poisonous spider, or from any other distinctly traceable cause. It seems to be a peculiar nervous disorder, and the sufferers are almost exclusively females. Mr. Mansfield Parkyns says: "The first symptoms usually are the gradual wasting away of the attacked person without any cause being apparent either to herself or to her relatives. At last, however, after dieting and the ordinary medicines have been unsuccessfully tried, it becomes a matter of suspicion to her friends, who determine on ascertaining whether or no she is afflicted with the devil. The first thing to be observed is to feed her daintily and dress her neatly. As her complaint and this treatment advance, she becomes

peevish and fretful, and is always longing for something or other. Whatever she demands must be procured, else she will become sulky, and, covering up her head, remain sometimes for days without eating or speaking. Ornaments of all kinds require to be borrowed for her, often at much trouble to her unfortunate relations: for she is rarely satisfied unless she gets an assortment of those worn by both sexes, even to the lion's skin of a warrior; and these are frequently almost impossible to procure. With some persons it is necessary to have recourse to music before the real cause of this complaint can be discovered. Drums and other musical instruments are collected outside the chamber door, and the musicians suddenly strike up all together, when the patient is not expecting it. If her illness be of an ordinary kind she will of course beg of them to desist; but if possessed, she will leap or fall from the couch to the ground and commence shrugging her shoulders and swinging her head to and fro in time with the music, beginning with a slight movement and gradually increasing in pace as she appears to become excited, till at last her motions are so violent that a spectator is led to fear for the safety of her neck. It is truly wonderful to see a sick person whom you have just beheld stretched on a bed a weak, emaciated bag of bones, apparently without strength to rise, keeping up this very fatiguing motion with a velocity and power of endurance that would be astonishing even in an ordinarily strong person. On her dancing and singing is supposed chiefly to depend her chance of recovery." * The Abyssinians, who are Christians, appear to have retained several ancient customs which were formerly observed in the Christian church of other nations also. The traveller Pearce mentions that they regard St. John as the patron of dancing.† This is in so far noteworthy as it tends to indicate that the Tigritiya was originally a religious performance like the famous St. John's dance, which during the

* Life in Abyssinia, by Mansfield Parkyns; London, 1853, vol. ii. p. 163.

† The Life and Adventures of Nathaniel Pearce, edited by Hall; London, 1831, vol. i. p. 291.

fourteenth century possessed the zealous Pietists of the Netherlands and Germany. The same manifestation of religious fervour which spread among the people like an infectious illness, or like the recent "revivals" in America and Great Britain, was during the following three centuries exhibited in the St. Vitus's dance. Bands of people of both sexes wandered from place to place, and danced in the churches and in streets with the most violent and unseemly ecstasy, until they fell down in a trance, either real or simulated.*

There is another question bearing upon our present subject which requires to be noticed. In examining the dance-tunes of foreign nations, we sometimes in the notation meet with a pause over a note, or with a passage marked *ritardando*, or with some other sign indicating an interruption of the regular rhythmical flow of the music. The necessity for any such deviation becomes in most instances at once evident when we know how the dance itself is executed by the people. Thus, there are dances in which the performers at a certain bar of the melody form a fixed group, or bow to each other, or kneel down, or clap hands with each other. The German peasants have a 'kissing dance,' in which at a certain signal occurring in the tune every lad salutes his fair partner.

Further, to appreciate fully the effect of any such music, known to us only from notation, we ought to be able to picture to ourselves the characteristic appearance of the dancers. Inhabitants of tropical countries are generally more flexible and more elegant in their movements than people living in the rough and ungenial climate of a higher latitude. Whoever has observed in their national costume the Hindus who may sometimes be seen in the streets of London accompanying their vocal effusions with the rhythmical sounds of a barrel-shaped hand-drum, has probably been struck with the remarkable gracefulness with which they apply their

* An interesting account of this singular phenomenon and its bad effect upon the morals of the people, has been given by Dr. Hecker, in his work entitled 'Die Tanzwuth, eine Volkskrankheit im Mittelalter,' Berlin, 1832.

hands in beating the little instrument slung round their body. Equally picturesque are the attitudes, movements, and dresses of several other Eastern nations. Among European dances, the Fandango of the Spaniards, the Csárdás of the Magyars, and the Mazurka of the Poles, are especially renowned for the picturesque spectacle which the dancers in their national costume present in the performance; but the well-known traveller Kohl, who says that he has seen most performances of this kind in European countries, declares the Ländler of the Styrians to be the most elegant and charming of all. It is indeed wonderful how faithfully in national dances the characteristic actions of the performers are generally revealed in the music. Thus, the sentimental and graceful attitudes and motions of the Styrians in their Ländler are exactly in accordance with the emotions expressed in the music of this dance.

STYRIAN LÄNDLER.

Andantino.

p

dolce

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major (one sharp). The upper staff begins with a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the C5. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a melodic line with a fermata over a G4 note. The lower staff continues with its accompaniment, showing a mix of chords and moving lines.

The third system shows further melodic development in the upper staff, including a fermata over a G4 note. The lower staff accompaniment includes a section with a whole note chord.

The fourth system is marked with a mezzo-forte (*mf*) dynamic. The upper staff contains a melodic line with several slurs and a fermata. The lower staff accompaniment consists of chords and moving lines.

The fifth system concludes the piece. The upper staff features a melodic line ending with a fermata. The lower staff accompaniment ends with a final chord and a whole note.

Among the European nations most of the Slavonic races are notoriously fond of dancing. Waldau, in his essay on the national dances of the Czcehs, in Bohemia, enumerates more than fifty varieties, and he adds that his list is far from containing all the dances which are in popular favour in Bohemia.

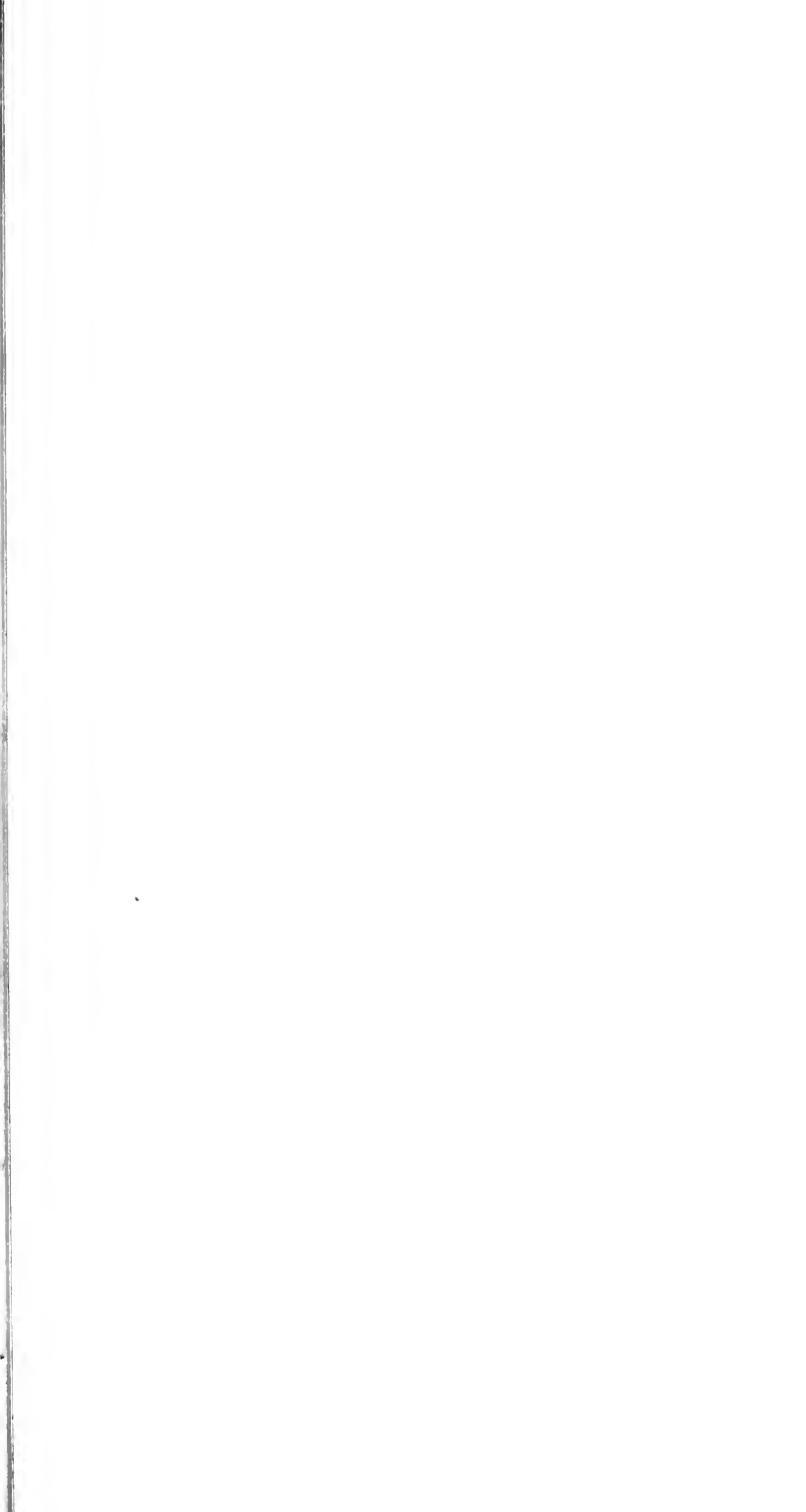
We may further remark, that there are in many countries professional dancers—often females—who perform for the entertainment of the people. An examination of the various classes of these performers, as well as of the most characteristic popular dances of every country, could not but be instructive to the student of national music. The subject is, however, far too voluminous to be satisfactorily treated in the present introductory essay; the above remarks must therefore here suffice.

CHAPTER VIII.

THE DIFFERENT OCCASIONS ON WHICH MUSIC IS EMPLOYED.

IN the preceding chapters the reader will have observed examples from different parts of the world indicating that the universal love for music often impels man to resort to this art as to a faithful and indispensable friend, when his emotions are too intense to be expressed merely by words, or by any other means. I purpose now to give a short survey of the different occasions on which music is commonly employed, and to point out at the same time some of the extraordinary and curious uses made of it in one country or other. To enter fully into this branch of our inquiry is not possible here, since, like some others upon which I have previously touched, it is far too extensive to be treated circumstantially in the present dissertation.

The admission of music in religious observances evidently suggests itself naturally to man; for it is found in every country, however low the stage of mental condition and the religious conceptions of the people may be. True, there are a few religious sects which do not approve of music,—as, for instance, the Quakers. But these sects are so small and so insignificant in comparison with those which hold the contrary opinion, that they can only be considered as forming a singular exception. Indeed, so valuable an assistance is music generally felt to be for promoting the fervour of the worshippers and the solemnity of public worship, that the founders of any new faith have generally encouraged its practice as one of the most powerful means for disseminating their doctrines. And where some fanatic originator of a new religion has prohibited its introduction in worship, the prohi-



bition is generally sure to be disregarded by his followers in the course of time, however strictly they may adhere to his other ordinances.*

Buddhism—which of all religions in the world has the greatest number of adherents—appears originally not to have favoured musical performances in worship. At least the prohibitory laws for the Buddhist priests in Siam and some other Asiatic countries, which may be supposed to have been transmitted from an early period, comprise injunctions like the following: “Regard not song, dance, or music;” “Play upon no instrument.” These prohibitions may, however, especially refer to *secular* music, as is evidently the case with one or two others, as, for instance, “Sing no gay song;” “If a priest go to sing or to recite near a dead person, he sins if he do not reflect upon death, and that everybody must die, and on the instability of mortal things, and the fragility of life of man.”† Thus much is certain, it would be difficult to point out a religious denomination in whose sacred ceremonies music holds a more prominent part than they do with the Buddhists. The temple music of the Mongols in Tibet, and of their kinsmen the Kalmuks in the vicinity of the Caspian Sea, is especially remarkable for the large and powerful brass instruments used in it, combined with various other instruments almost equally noisy.

Again, as regards Islamism, we are informed that Mohammed condemned music altogether. Nevertheless, it is constantly used by the Mohammedans in religious ceremonies. The Koran is invariably chanted, and a mere reciting of its contents without intoning appears at the present day to be considered inappropriate. This view evidently prevails among all Mohammedans in different parts of the world. The traveller Hutchinson, who at the beginning of the present century

* An interesting work might be formed of a collection of specimens with descriptions of the music used in worship by the different religious bodies on the globe. Even those of the various Christian sects alone would constitute a large and curious compilation.

† See Loubère's ‘Siam;’—and ‘The Kingdom and People of Siam,’ by Sir John Bowring; London, 1857, vol. i. p. 324.

visited the north-western coast of Africa, relates that a Mohammedan negro, who called upon him, said, "he had heard that white men prayed to God *so*, and muttered in a form, it must be allowed, too often resorted to by lazy clergymen. They conceive to worship God in any other way than chanting, or singing, is absurd."* It is also remarkable that music, though forbidden upon earth by the Mohammedan tenets, is held out as one of the blessings which the faithful will enjoy in Paradise. They are promised to hear the ravishing songs of the angel Israfil, who "has the most melodious voice of all God's creatures." Besides, they will be treated with the sweet vocal performances of the daughters of Paradise. And "even the trees themselves will celebrate the divine praises with a harmony exceeding whatever mortals have heard; to which will be joined the sound of the bells hanging on the trees, which will be put in motion by the wind proceeding from the throne of God; nay, the very clashing of the golden-bodied trees, whose fruits are pearls and emeralds, will surpass human imagination."†

It is still more surprising that certain Mohammedan sects, notwithstanding the prohibition, should employ music and dancing as the principal vehicle for the expression of their religious zeal. The *Zikrs* of the Dervishes have been frequently described by travellers in Turkey, Egypt, and other Eastern countries. The Dervishes assemble in the mosque, and perform their sacred evolutions to vocal and instrumental music,—the latter consisting generally of pipes and drums. The choruses, which are accompanied by those instruments, partake in some instances of the character of a short chant, which is several times repeated; in others, they more resemble our hymn-tunes in rhythmical construction. I shall insert here a specimen of each kind, taken from a collection made by a gentleman formerly attached to the Austrian Legation in Constantinople, who had frequent oppor-

* Mission from Cape Coast Castle to Ashantee, by E. Bowdich, Esq.; London, 1819, p. 414.

† The Koran, translated by George Sale; Bath, 1795. The Preliminary Discourse, p. 132.

tunity of witnessing the performances of the Mewlewi Dervishes,* and being himself musical, took great care, aided by the composer, Abbé Stadler, in Vienna, to render the music as faithfully as possible in notation. As, however, without some acquaintance with the *Zikr* the music cannot be properly understood, I shall first give some extracts from a circumstantial description by the traveller Clarke of a performance witnessed by him in a mosque at Tophané, a suburb of Constantinople.

“As we entered the mosque we observed twelve or fourteen dervishes walking slowly round, before a superior, in a small space surrounded with rails, beneath the dome of the building. Several spectators were stationed on the outside of the railing; and being, as usual, ordered to take off our shoes, we joined the party. In a gallery over the entrance were stationed two or three performers on the tambourine and Turkish pipes. Presently the dervishes, crossing their arms over their breasts, and with each of their hands grasping their shoulders, began obeisance to the Superior, who stood with his back against the wall, facing the door of the mosque. Then each in succession, as he passed the Superior, having finished his bow, began to turn round, first slowly, but afterwards with such velocity that his long garments, flying out in the rotatory motion, the whole party appeared spinning like so many umbrellas upon their handles. As they began, their hands were disengaged from their shoulders, and raised gradually above their heads. At length, as the velocity of the whirl increased, they were all seen with their arms extended horizontally, and their eyes closed, turning with inconceivable rapidity.” During this exciting exhibition the music consisted of a chorus of voices accompanied by the instruments before mentioned. One of the dervishes, dressed in a green pelisse, walked in the middle of the circle formed by the dancers, and regulated the ceremony with the utmost watchfulness and care. This lasted about fifteen minutes.

* There are several orders of Dervishes. The one noticed above derives its name from its founder, Mewlana Dschelaleddin Rumi. (*See* Von Hammer's 'Geschichte der schönen Redekünste Persiens;' Wien, 1818, p. 196.)

“Suddenly, on a signal given by the director of the dance, unobserved by the spectators, the dervishes all stopped at the same instant, like the wheels of a machine, and, what is more extraordinary, all in one circle, with their faces invariably towards the centre, crossing their arms on their breasts, and grasping their shoulders as before, bowing together with the utmost regularity at the same instant, almost to the ground. We regarded them with astonishment,—not one of them being in the slightest degree out of breath, heated, or having countenance at all changed. After this they began to walk as at first, each following the other within the railing and passing the Superior as before. As soon as their obeisance had been made they began to turn again. This second exhibition lasted as long as the first, and was similarly concluded. They then began to turn for the third time; and as the dance lengthened, the music grew louder and more animating. Perspiration became evident on the features of the dervishes; the extended garments of some among them began to droop; and little accidents occurred, such as their striking against each other. They nevertheless persevered, until large drops of sweat falling from their bodies upon the floor, such a degree of friction was thereby occasioned that the noise of their feet rubbing the floor was heard by the spectators. Upon this the third and last signal was made for them to halt, and the dance was ended. This extraordinary performance is considered miraculous by the Turks. By their law, every species of dancing is prohibited, and yet, in such veneration is this ceremony held, that an attempt to abolish it would excite insurrection among the people.” *

No. 1. TWO CHORUSES OF THE DERVISHES.

Adagio.



* Travels in Various Countries of Europe, Asia, and Africa, by E. D. Clarke; London, 1810, part ii. section i.

der dil - ü dschan i - ma - ni - - me - ni! . . . Ah! ger men
 be - de - ni men sin - de sche - wem! . . . Ah! jek dschan tschi
 sche - wed, sad dscha - ni - me - ni

No. 2.

Andante.

In Se - ma - i Mew - le - wi mes - mu - i ha - da ta e - bed,
 hei hei hei, dschani men! ja - ri hei, Sul - ta - ni men!
 Win li - wa - i maa - ne - vi mer - fu - i ba - da ta e - bed
 hei, hei, hei, dschani men, ja - ri hei, Sul - ta - ni men!
 A - schi - ka - ni fey - si ha - kra itsch - ti - ma wii is - ti - ma,
 hei, hei, hei, dschani men! ja - ri hei Sul - ta - ni men!
 In se - ma - i Mew - le - wi mes - mu - i ba - da ta e - bed.

There exist, further, several religious denominations which disapprove of the employment of instrumental music in divine worship, and admit, therefore, only vocal performances. Such, for instance, is the case in the Greek-Catholic church of Russia, and of some other countries.

The Kirk of Scotland also permits only of singing, and the instances where an organ—or “a kist o’ whistles,” as this noble instrument has been termed—has gained favour in a Scotch congregation, are exceptional. The zeal with which the Puritans demolished this instrument in churches is well known from English history.*

The religious festivals in which musical performances constitute an essential feature, are very manifold indeed. I shall only notice one of them here,—the most important one of the Christian church.

* In an amusing little essay, entitled *Latitude and Longitude of Sunday*, published in Dickens’s ‘All the Year Round’ (London, July, 1865), the writer remarks:—“Between the 54th and 59th degree of north latitude—that is to say, between John o’Groat’s house and the boundary line which divides England from Scotland, it is considered contrary to good morals and religion to play musical instruments on Sunday, or to sing any songs but sacred ones. Within these parallels of latitude, whistling on Sunday is downright impiety. Get into a train bound for the south, and in two hours’ time you will have left the whistling parallel behind you. You may whistle now on Sunday; you may sing what songs you please; you may play the fiddle, nay, you may even dance, and few will challenge your pleasure. It is but a 12 hours’ journey from Edinburgh to London. At 6 o’clock in the morning you are whistling over your breakfast in Princes-street, and the Scotch lassie in attendance is horrified. At 6 o’clock in the evening you are listening to the band in the Regent’s Park, and thousands of English lassies are there, dressed in all their best, promenading up and down to the time. If you were to bring the Scotch lassie up and show her this scene, horns blowing, drums beating, and 10,000 couples sweethearting under the trees, she would draw in her breath and exclaim, ‘Eh, gude be here, did ever ony body see the like—playing polkas on Sunday. I wonder whaur they expect to gang to!’ But now, in turn, take an English person over with you to Paris, move him from where the longitude is 0 to the 6th parallel east, and he will be as much shocked to see the Parisians going to the theatre on Sunday evening, as the Scotch lassie was to see the Londoners promenading in the Regent’s Park and listening to polkas. A few degrees of latitude make a difference one way; a few degrees of longitude make a difference another. Go north and you musn’t whistle; come south and you may play the fiddle; move sideways, a little toward the east, and you may whistle, play the fiddle, and go to the play. Which parallel rules the right morality in this matter I will not pretend to decide.”

In many countries, and with many Christian sects, we find at Christmas certain songs performed appropriate to the event which they are intended to celebrate. The *Jule* songs of the Scandinavians, the *Koleda* songs of the Slavonic nations, the *Noëls* of the French, and the *Weihnachtslieder* of the Germans, are as ancient and as popular in their respective countries as the *Christmas Carols* are in England. From the valuable researches of F. Wolf relating to the poetry and music of the Middle Ages, we learn that the term *Carole* was applied by the Trouvères to a dance in which the performers moved slowly round in a circle, singing at the same time.* Mr. Sandys says that it appears to have been formerly the custom, in country churches in England, for the worshippers on Christmas-day to dance after prayers and to sing out, "*Yole, yole, yole!*"† In Germany, the country people in the province of Pomerania, at Christmas-tide wrap up gifts in many coverings, and lay the parcel at the door of the friend for whom the present is intended, calling out "*Jul-Klapp!*"‡ More remarkable, as showing how songs sometimes take root in foreign soil, is the fact that the negroes on the coast of Senegambia have adopted some of the English carols. A recent English traveller in Western Africa heard them sung there on Christmas-eve. He observes, "We English once possessed the Senegal, and there every Christmas-eve the Feast of Lanterns used to be held. The native women had picked up the words and airs of the carols; the custom had descended to the Gambia, and even to the Casemanche, where it is still preserved. A few minutes after I had ridden up, sounds of music were heard, and a crowd of blacks came to the door, carrying the model of a ship, made of paper and illuminated within, and hollowed pumpkins also lighted up for the occasion. Then they sang some of our dear old

* Über die Lais Sequenzen und Leiche, von Ferdinand Wolf; Heidelberg, 1841, p. 185.

† Christmastide: its History, Festivities, and Carols, by W. Sandys, p. 143.

‡ Norddeutsche Sagen, Märchen und Gebräuche, gesammelt von Kuhn und Schwartz; Leipzig, 1848, p. 403.

Christmas carols, and among others one which I had heard years ago one Christmas-eve at Oxford :—

Nowel, Nowel, the angels did say
 To certain poor shepherds in fields as they lay ;
 In fields as they lay keeping their sheep
 One cold winter's night, which was so deep.
 Nowel, Nowel, Nowel, Nowel,
 Born is the King of Israel.*

In Yorkshire, and some other northern counties of England, there prevailed at the beginning of the present century the same old custom, which probably even now is not entirely obsolete. The people on Christmas-day cried out joyfully in the churches, “ *Ule, Ule!*” and the lower classes sang lustily in the streets :—

Ule, Ule, Ule!
 Three puddings in a pule,
 Crack nuts, and cry *Ule!*†

Various conjectures have been made respecting the etymology of the word *Yule*. Mallet observes that with all the Celtic nations “ it was a custom that everywhere prevailed in ancient times, to celebrate a feast at the winter solstice, by which men testified their joy at seeing this great luminary return again to this part of the heavens. This was the greatest solemnity in the year. They called it in many places *Yole*, or *Yunl*, from the word *Hiaul* and *Houl*, which even at this day signifies *the Sun* in the languages of Basse-Bretagne and Cornwall.”‡ Others reject this Celtic derivation of the word, considering it originally Gothic. Without pretending to express an opinion on a question which falls properly within the province of the etymologist, I cannot refrain from drawing attention to the remarkable resemblance

* *Savage Africa*, by Winwood Reade ; London, 1863, p. 399.

† *Observations on Popular Antiquities*, by John Brand, with additions by Henry Ellis ; London, 1813, vol. i. p. 366.

‡ See Mallet's *Northern Antiquities* ; London, 1770, vol. ii. p. 68.

of the Hindustani word *Hooli* with the Celtic *Houl* and the Gothic *Yule*, as well as of the similarity between the principal feature of the Hindu festival *Hooli* and that of our Christmas. The *Hooli* or *Holi* festival is celebrated by the Braminic Hindus in honour of the incarnation of their god Krishna. It takes place at the first full moon, after the sun has passed the vernal equinox, and is a festival of great rejoicing. The ceremonies observed in it consist principally of sports, dances, and songs of joy, in which the people vociferate in chorus, "*Hooli, hooli, hooli!*" This celebration is especially performed with great pomp at Muttra and Bindra-bund, in the vicinity of which towns the god Vishnu is believed to have first appeared upon earth as Krishna.*

With reference to the ancient Sun-feast alluded to by Mallet, it is noteworthy that the Esquimaux, in Greenland, celebrate annually the return of the sun in dances and songs like the following :—

The welcome Sun returns again,
Amna ajah, ajah, ah-hu!
And brings us weather fine and fair,
Amna ajah, ajah, ah-hu!

This festival takes place at the hycmal solstice, in December, and the words, "Amna ajah, ajah, ah-hu," are sung in chorus, by all the people participating in the ceremony, as a response to the first and third stanza, which are sung *solo* by the conductor, who accompanies himself upon a kind of tambourine.† Captain Parry has written down the tune as he

* See An Account of the Embassy to the Court of the Teshoo Lama in Tibet, by Captain Samuel Turner; London, 1800, p. 145. Wilson, in his Essay on the Religious Festivals of the Hindus (Journal of the Royal Asiatic Society, vol. ix. London, 1858), mentions the Dola Yatrâ, or Swinging Festival, on which occasion the image of Krishna is placed in a cradle, which, as soon as the dawn appears, is set gently in motion for a few turns. In the night a bonfire is made, and a sort of Guy Fawkes-like effigy, termed Holika, made of bamboo, laths, and straw, is formally carried to it and committed to the flames, while the people dance and vociferate "Holika, Holika, Holika!" This Holika is said to have been a malignant witch, who, in suckling the infant Krishna, endeavoured to destroy him by poisoning the nipples of her breasts.

† The History of Greenland, by David Crantz; London, 1820, vol. i. p. 162.

heard it sung by the Esquimaux, with whom, according to his account, it appears to be a general favourite.*

'AMNA AJAH' OF THE ESQUIMAUX.



The beginning of the New Year is by many nations celebrated with music and dancing. I shall notice only one of these usages, which is of a humble kind. In the villages of Northern Germany, it is not unusual for the cowherd, swineherd, or some personage of a similar vocation, at midnight of Sylvester, to blow a horn and to sing a sacred hymn before the houses of those of the peasants who are likely to recompense him for this mark of attention on the following day, when he makes his appearance again to wish them *Viel Glück zum neuen Jahre* ("much happiness in the New Year".)

In Ghilan, a province of Northern Persia, bands of boys from eight to twelve years old, called *Nourouziha*, proceed on New Year's day to sing before the houses of the wealthier villagers and town people, receiving in return some trifles, as fruit, eggs, or small pieces of money. I shall here give the commencement of one of their songs, which has been translated by Mr. Chodzko.†

* Journal of a Second Voyage for the Discovery of a North-West Passage from the Atlantic to the Pacific, by Captain W. E. Parry; London, 1824, p. 530.

† Specimens of the Popular Poetry of Persia, by Alexander Chodzko; London, 1842, p. 467.

Chorus.—Hail, Hail, Agha! we bring thee greeting. If we are allowed we will enter thy house. May Nouruz bless thee!

Solo.—Agha! I greet thee, Mirza; I salute thee; I am thy servant, I pray for thy soul.

Chorus.—We congratulate thee on the new year's day,—may it be prosperous to thee!

Solo.—O host, before whom we stand, do not send us penniless to the mountains. If there be no Halva,* let us have Dendaku. Put aside my share.

Chorus.—We congratulate thee on the new year's day,—may it be prosperous to thee!

Solo.—I went up to the bridge. I saw a Kurdish girl. Ha! good-for-nothing one, thou hast ravished my heart!

Chorus.—We congratulate thee on the new year's day,—may it be prosperous to thee!

Solo.—O daughter of Mollah, how can I know what is the matter with thee? Rubies and pearls shine on thy hand. Say who gave them to thee?

Chorus.—We congratulate thee on the new year's day,—may it be prosperous to thee!

No doubt many of the secular festivities met with in different countries, in which music and dancing constitute the principal attraction, possessed originally a strictly sacred character. The *Wakes* in England, for instance, were in former times religious observances held annually in commemoration of the dedication of a church to its patron saint. The same was the case with the *Kirchweih* (also called *Kirchmesse* and *Kirmse*) in Germany. Similar transformations of sacred ceremonies into secular pastimes evidently occur also

* *Halva*—a dainty of which the Persians are very fond—is a kind of cake made with rice-flower, honey, and spice.—*Dendaku* is a sort of Halva.

among uncivilized peoples. The first missionaries to the Polynesian Islands found among the natives an institution called the Areoi society, the members of which are described as "a sort of strolling players and privileged libertines, who spend their days in travelling from island to island, and from one district to another." In several places throughout Polynésia, they had houses erected, spacious, and sometimes highly ornamental, for the public exhibition of their entertainments. These consisted principally in music and dances, but also frequently in delivery of speeches, accompanied by divers gestures and actions. "Their representations," Mr. Ellis states, "on these occasions assumed something of the histrionic character. The priests and others were fearlessly ridiculed in these performances, in which allusion was ludicrously made to public events." However, the Areoi, as the same writer informs us, constituted originally a religious sect, considering itself in the especial favour of the god *Oro*, and their public pastimes were originally devotional observances.*

Dramatic representations of a secular character in which music, instrumental as well as vocal, forms an essential part, are popular amusements not only in most European countries, but also with the Chinese, Siamese, Burmese, Malays, and several other extra-European nations. An account of even the most remarkable ones only, would require much more space than can here be afforded. In the rural districts of several European countries we meet with dramatic representations of a sacred character, which are especially interesting as remnants of the *Mysteries* formerly so popular in the Christian Church, in which events recorded in the Bible were acted for the edification of the people. The Slavonian inhabitants of Moravia appear to have preserved a greater number of such pieces than other nations. A favourite subject is the adoration of the Three Magi. This is still popular in some districts of Germany also, where it is called

* Polynesian Researches, by William Ellis; London, 1829, vol. ii. p. 311.



Die heiligen drei Könige ("the three holy kings"). It is acted, during Christmas time until Epiphany, by labouring men, who wander from village to village. The Three Magi are dressed in white garments, and one of them has his face blackened, and is girded with a sword. They are accompanied by King Herod, who is fantastically dressed, and who also wears a sword. They carry with them a large star made of pasteboard and gaudily ornamented, in which is seen, through a pane of glass, a burning light, and the Virgin Mary with the infant in a crib. They are attended by a small band of musicians, consisting of one or two fiddlers, and perhaps a player upon a violoncello raised from the ground by a peg, and used as a double bass. Thus at least the troop was commonly arranged in the vicinity of Hanover when in my childhood I was an admiring spectator of the representation. It commences with a song of the Three Magi, in which they inform us that they come from the distant East, following the star. This is sung to the following tune, in which the instruments have after each verse a little postlude of three or four bars.

SONG OF THE THREE MAGI.

Allegretto.

Gott schenk-te den Wei-sen aus Mor-gen-land viel Geis-tes-



kräf-te und Ver-stand. Sie sa-hen in wei-ter



Fer - ne am Him - mel ei - nen Stern. Der

Stern war ih - nen ein Zei - chen dass Je - sus der

Heiland ge - bo - ren war; Sie machten sich auf ihn zu

su - chen den Er - ret - ter, Er - lö - ser der Welt.

King Herod now steps forward, draws his sword, and in a song asks the Three Magi what is their object in coming from distant lands; with other questions. The Magi reply in chorus, adopting the same air which Herod has sung. This I shall give, without noticing the speeches and pantomimic actions with which the musical performances are interspersed.

King Herod sings :—

Wo kom - met ihr her, wo wol - let ihr hin? wo
 wol - let ihr heil'gen drei Wei - sen hin?

The tenets of some religions prescribe or suggest to the people the use of music at certain periods of the day. The Roman Catholics, for instance, have their Vesper Hymns, and the singing of these appears to be customary in most countries where the Roman Catholic faith prevails. Mr. Tylor

heard such a hymn performed by the Indians in Mexico, at a sugar-plantation. "Evening was closing in, and all at once the church-bell rang. Crowds of Indian labourers in their white dresses came flocking in, hardly distinguishable in the twilight, and the sound of their footsteps deadened as they walked over the dry stubble that covered the ground. All work ceased, every one uncovered and knelt down; while through the open church doors we heard the Indian choir chanting the vesper hymn. In the haciendas* of Mexico every day ends thus."†

In sudden disasters, dangers, or panics, it is not unusual with people to resort to music to appease the supposed wrath of Heaven, or to frustrate the designs of certain evil-disposed spirits who are presumed to cause the calamity. Musical performances of one or other kind are therefore not uncommon on the occurrence of terrific or fear-inspiring natural phenomena. Thus, in some Roman Catholic countries the people during an earthquake proceed to the churches singing hymns. Humboldt relates that when the town of Caracas, in Venezuela, South America, was destroyed by an earthquake in the year 1812, the people, seeing enormous masses of rock detached by the shocks, and terrified at the sudden accumulation of horrors and calamities, "devoted themselves to those duties which they thought best fitted to appease the wrath of Heaven. Some assembled in processions and sang funeral hymns; others, in a state of distraction, made their confessions aloud in the streets."‡ Lander, during his stay at Boussa, in Soudan, witnessed the peculiar ceremonies resorted to by the

* *Hacienda*, an estate, or establishment.

† Anahuac, by E. B. Tylor; London, 1861, p. 181.

‡ From the following statement by the same writer, we may surmise that the sad catastrophe promoted the singing of nuptial songs as well as of funeral hymns:—"In Caracas was then repeated what had been remarked in the province of Quito after the tremendous earthquake of 1797; a number of marriages were contracted between persons who had neglected for many years to sanction their union by the sacerdotal benediction."—Personal Narrative of Travels to the Equinoctial Regions of America, by Alexander von Humboldt; London, 1852, vol. i. p. 453.

frightened negroes at the occurrence of an eclipse of the moon. Almost all the inhabitants of the town, in a state of the greatest consternation, assembled in an open place before the king's palace, having provided themselves with every musical instrument on which they could lay hands in their hurry. Trumpets were blown, drums beaten, rattles shaken, and iron chains clanked, while the terrified people cried, shouted, and groaned with all their might. "Indeed," says our informant, "everything that could increase the uproar was put in requisition on this memorable occasion, nor did it cease till midnight, when the eclipse had passed away."*

Many dissertations have been written on the power of music in curing illnesses, and there can be no doubt that, at least in certain disorders, it may prove highly beneficial. Among people in a low stage of civilization, the opinion, as we have seen, generally prevails that the sufferer is possessed by some evil spirit which can be banished by music in conjunction with incantations.† Mr. Drayton, during his sojourn among the North-American Indians of Wallawalla, near the Columbia river, "was one day attracted by the sound of beating sticks, and a kind of unearthly singing, issuing from one of the lodges. On going to the lodge, he found a boy, about eighteen years of age, lying on his back very ill, and in the last stage of disease. Over him stood a medicine-woman, an old haggard-looking squaw, under great excitement, singing as follows—



to which about a dozen men and boys were beating time on the sticks, and singing a kind of bass or tenor accompani-

* Journal of an Expedition to Explore the Course of the Niger, by Richard and John Lander; New York, 1844, vol. i. p. 366.

† The same means were already resorted to by the ancient nations. Indeed most of the obscure accounts and apparently inexplicable or miraculous events recorded of ancient nations, will find an easy solution by a reference to the customs and predilections of uncivilized nations of the present day.

ment. The words made use of by the old squaw varied, and were any that would suit the case. She bent over the sick boy, and was constantly in motion, making all kinds of grimaces. She would bare his chest, and pretend by her actions to be scooping out his disease. Then she would fall on her knees, and again strive to draw out the bad spirit with both hands, blowing into them, and, as it were, tossing the spirit into the air. On the evening of the same day, Mr. Drayton paid another visit to the same lodge, when he found the medicine squaw much exhausted. She was blowing with her mouth on her patient's neck downwards, making a quick sputtering noise, thus—



While she was uttering this, a man was holding her up by a rope tied round her waist, while she, bending over the body, began to suck his neck and chest in different parts, in order more effectually to extract the bad spirit. . . So powerful was the influence operated on the boy, that he indeed seemed better, and made efforts to speak. The last time Mr. Drayton visited the doctress, her patient was found sitting up. . . One singular custom prevailing here is that all the convalescent sick are directed to sing for several hours during the day.”*

The effect of music upon certain kinds of animals has been found of essential service in subduing and training them. Whoever has witnessed the exercises of a troop of cavalry soldiers, or the performances of an equestrian exhibition, will

* Narrative of the United States Exploring Expedition, by Charles Wilkes; London, 1845, vol. iv. p. 399.—How singular that in many countries the barbers should consider it part of their vocation to acquire some proficiency in music! In the towns of Germany a guitar may be found in their shops; and in Spain also they frequently play this instrument, and accompany their songs for the entertainment of customers. The same was the case with the barbers in England about three hundred years ago. Hanging on the wall in their shops was commonly a lute or a cittern; and even a virginal might

have noticed the precision and evident gratification with which the horses regulate their steps in accordance with the music, which on such occasions is generally performed by a brass band. Perhaps the horses are more affected by the rhythm than by the melodious and harmonious impressiveness of the music. Camels and dromedaries are also known to be fond of music, and the Arabs, in traversing a desert, are in the habit of cheering them by singing little extempore ditties, called *muallil*. Major Laing saw in Falaba, a town in Senegambia, a negro, whom he described as droll-looking and gifted with a tolerably fair voice, and who appears to have been something of a professional adept in the art of music. Having sung a sweet air, accompanying himself on a stringed instrument of the guitar kind, the body of which was a calabash, "he boasted that by his music he could cure diseases; that he could make wild beasts tame, and snakes dance. If the white man did not believe him, he would give him a specimen. With that, changing to a more lively air, a large snake crept from beneath a part of the stockading in the yard, and was crossing it rapidly, when he again changed his tune, and playing a little slower, sung: 'Snake, you must stop; you run too fast; stop at my command, and give the white man service.' The snake was obedient, and the musician continued: 'Snake, you must dance, for a white man has come to Falaba; dance, snake, for this is indeed a happy day.' The snake twisted itself about, raised its head, curled, leaped, and performed various feats of which I should not have supposed a snake capable. At the conclusion, the musician walked out of the yard, followed by the reptile, leaving me in no small degree as-

occasionally be seen in the corner of the room. It must be remembered that the barber was also dentist, bleeder, and dresser of wounds as well; and still at the present day in some European countries he combines the profession of a surgeon with shaving and hair-cutting. We are informed that the physicians of the Bedowin tribes in Palestine are also barbers, and that they are in the habit of attracting their customers with singing and instrumental music. This combination of music with medicine is in European countries undoubtedly of the highest antiquity, since we find it very usual with semi-civilized nations and even with savages.

tonished, and the rest of the company not a little pleased that a black man had been able to excite the surprise of a white one.”* Similar tricks are common in Hindustan and in other eastern countries. In Japan the snake-charmers are, according to Captain Golowin, most frequently women. “They catch a number of snakes of different sizes and colours, from which they skilfully extract the venom. Then they strip themselves nearly naked, and wind the snakes round their arms, legs, and other parts of their bodies. In this manner they seemed to be enveloped in a kind of motley costume formed of hissing serpents’ heads, and, thus arrayed, they ramble about the streets, singing, dancing, and playing antics to obtain money.”† John Foster relates an event which occurred in Canada. A rattlesnake which made its appearance in the encampment of a travelling party, became quite subdued and harmless on hearing one of the company play on the flute.‡ With some anecdotes of this kind the reader is most likely familiar. Fishes, crocodiles, lizards—nay, even spiders, are reported to have shown themselves highly susceptible of the effect of sweet sounds. If uneducated people had not a propensity to admire anything which appears unnatural, many such anecdotes would probably have long since been classed with the adventures of Baron Münchhausen.

No doubt, most of the stories which are related concerning the wonderful effect produced by music on animals are fictitious, or founded on misconceived or misrepresented facts; still they deserve the attention of the student of national music, as evidences of the degree of estimation in which the power of music is held by those nations who believe such stories.

Let us for a moment consider the employment of music

* Travels in the Timanee, Kooranko and Soolima Countries, by Major Alexander Gordon Laing; London, 1825, p. 244.

† Japan and the Japanese, by Captain Golowin; London, 1853, vol. ii. p. 176.

‡ Fosteriana; consisting of Thoughts, Reflections, and Criticisms of John Foster; London, 1858, p. 247.

for the purpose of facilitating manual labour. Almost every occupation or trade has its own particular songs, and this we find at the present day to be the case in most countries. We know that the ancient Greeks, and other nations of remotest antiquity, had different songs used in various trades ; and on the Egyptian and Assyrian monuments, which faithfully depict the customs and predilections of peoples who flourished many centuries before the Christian era, we find scenes representing the removal of heavy burdens, in which many labourers are employed, directed by signals on musical instruments, and by cheering and inciting songs. Mr. Polack says of the Maories, in New Zealand, " they are so much attached to singing as often to spend the entire night in its gratification, and all work is prosecuted with the aid of song."*

Mr. Shortland has collected the words of several songs, or rather chants, which are used by the Maories when they are hauling heavy logs of wood or canoes overland, in order to ensure a simultaneous effort of the men engaged in the work. I here insert one of these effusions. The five lines at the commencement, called *Puwaha* or *Hari*, are sung by a single voice, to prepare the labourers for pulling ; and the lines which follow the *Puwaha* are sung alternately, Solo and Tutti, the labourers always responding in chorus to the singing of the leader, and hauling the boat at the same instant all together :—

Solo.—Pull, Tainui, pull the Arawa,
To launch them on the ocean.
Surely glanced the bolt of
Thunder, falling hitherward,
On my sacred day.
The Kiwi cries.†

Chorus.—Kiwi.

Solo.—The Moho cries.

Chorus.—Moho.

* Manners and Customs of the New Zealanders, by J. S. Polack ; London, 1840, vol. ii. p. 169.

† *Kiwi*, *Moho*, and *Tieke*—names of birds.

- Solo.*—The Tieke cries.
Chorus.—Tieke.
Solo.—A belly only.
Chorus.—Fork it out, fork it out!
Solo.—Keep in the path.
Chorus.—Fork it out!
Solo.—It's the second year to day.
Chorus.—Cheerily, men!
Solo.—It's the man-catcher.
Chorus.—Cheerily, men!
Solo.—Give this way, and carry it.
Chorus.—Cheerily, men!
Solo.—But whither carry it?
Chorus.—Cheerily, men!
Solo.—Ah! to the root.
Chorus.—Root of Tu.
Solo.—O wind.
Chorus.—Pull away!
Solo.—Pull onwards the root.
Chorus.—Root of Tu.*

The Maories have a tradition of the emigration of their ancestors to New Zealand, in which it is recorded that a chief, whose name was Turi, having landed in the country with his men, built a pah, or fortress, and cultivated the soil; and the chant which they sung "to encourage themselves, and to keep time as they dug," was, according to the tradition, as follows:—

Break up our goddess mother,
 Break up the ancient goddess earth;
 We speak of you, oh, earth! but do not you disturb
 The plants we have brought hither from Hawaiki the noble; †
 It was Maui who scraped the earth in heaps round the sides
 In Kuratau. ‡

* Traditions and Superstitions of the New Zealanders, by Edward Shortland; London, 1856, p. 163.

† According to Maori tradition, the ancestors of the present race came, about 500 years ago, from a distant island named Hawaiki, lying in a northerly or north-easterly direction from New Zealand.—See Shortland's 'Traditions and Superstitions of the New Zealanders,' Chapter I.

‡ Polynesian Mythology, by Sir George Grey; London, 1855, p. 220.

The bagpipe has often been used by the Scotch to lighten labour. Sir J. G. Dalryell relates that, in the year 1786, when the inhabitants of the Isle of Skye were occupied in constructing roads, each set of labourers had a bagpiper to play to them while they were at work. We are further told that it is not unusual in Scotland to engage a bagpiper during harvest, to walk behind the reapers, and animate them with his music.*

A recent traveller in Western Asia observes, "The vast rice-fields spread all over the southern banks of the Caspian Sea are chiefly committed to the care of women. It is an interesting but melancholy sight to see them there, in the heat of summer, employed in weeding or transplanting the rice. Bent nearly horizontally over the ground, knee-deep in water, exposed to a heat of 36° Reaumur, they work unceasingly from dawn till sunset. Now and then one of them goes to fetch a pitcher of water, sheltered under the shade of a tree, and brings it to her companions, who, thus refreshed, stand in a row, sing in chorus a few stanzas, and again stoop to work. The sad and monotonous tune of these songs, repeated by the echo of the Ghilan woods, makes a very agreeable impression, and is heard from afar."† These songs, called *loulou*, consist of a series of ideas which appear to be often unconnected. The following sentences are taken from a *loulou*, or Reapers' song, published by the writer just quoted:—

You have sung "Holloa, holloa, ho, Leylah! lay, lay, lay! O sweetheart, lalay!"

Holloa, holloa! the Shah arrived at Kazvin, and presented my master with a saddle for his horse.

Holloa, holloa! the Shah came on foot. Thank God, our master has got great riches.

* Musical Memoirs of Scotland, by Sir John Dalryell; Edinburgh and London, 1849, p. 40.

† Specimens of the Popular Poetry of Persia, by Alexander Chodzko; London, 1842, p. 472.

Holloa, holloa! I went to the mountains, and ate the bread of the mountaineers.*

O singers of loulou! O reapers! The Khan has come to our rice-field, our slender-girdled Khan. I bring you this news, you merry girls. I say to the beloved lord. "Take the sickle, take the sickle! Among a hundred youths thou art taller by a head." Merry girls, put aside your shy faces, and be merry.

The German field-labourers during harvest-time, when in the evening they return from their day's work, not unfrequently unite their voices in chorus to cheer their hearts with the homely old songs and ballads inherited by tradition from their forefathers; and it is customary for the German village girls to assemble during the long winter evenings with their spinning-wheels, not only to spin, but also to sing together while at work.

The songs of the palanquin-bearers in Hindustan are usually extempore effusions, at least as far as concerns the words; and these appear not unfrequently to be suggested by the appearance and manners of the individual whom the bearers have to carry. Take, for instance, the following one, translated by the Rev. Charles Acland:—

O, what a heavy bag!
 No; it's an elephant:
 He is an awful weight!
 Let's throw his palkee down—
 Let's set him in the mud—
 Let's leave him to his fate.
 No, for he'll be angry then;
 Ay, and he will beat us then
 With a thick stick. ~
 Then let's make haste and get along,
 Jump along quick!

* "Strange as it may appear to a European reader, the poorer classes of the provinces of Ghilan and Mazenderan not only never eat bread, but consider it as a very unhealthy food. An angry husband there, scolding his wife, says 'Go! eat bread and die!' which is equivalent to our 'Go, and be hanged!' Their main food is boiled rice, with a bit of salt fish as a ragout."—Chodzko, 'Specimens of the Popular Poetry of Persia,' p. 473.

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“And then,” Mr. Acland says, “suited the action to the word, off they set in a nasty jog-trot, which rattled every bone in my body, keeping chorus all the time of ‘jump along quick, jump along quick,’ until they were obliged to stop for laughing.” The song of the men who carried Mrs. Acland was of a different metre, and two words were continually repeated in it, forming a kind of refrain, viz., *cubbadar*, and *baba*—the former meaning “take care,” and the latter (pronounced *barba*) meaning “young lady.”

She's not heavy, cubbadar!
 Little baba, cubbadar!
 Carry her swiftly, cubbadar!
 Pretty baba, cubbadar! cubbadar! cubbadar!

Trim the torches, cubbadar!
 For the road's rough, cubbadar!
 Here the bridge is, cubbadar!
 Pass it swiftly, cubbadar! cubbadar! cubbadar!

Carry her gently, cubbadar!
 Little baba, cubbadar!
 Sing so cheerily, cubbadar!
 Pretty baba, cubbadar, cubbadar, cubbadar! *

The sailors of the province of Sinde, in Hindustan, have their peculiar songs, as sea-faring men generally have. They are Mohammedans, and the songs used by them when they are pulling their ropes and sails, often contain expressions of reverence to their saints. The translator of the following specimen of these songs praises its simplicity and beauty of expression in its original language:—

Pull, oh! pull!
 Raise your shoulders,
 Press your feet.
 The boat will sail,
 The steersman's a warrior.

* A Popular Account of the Manners and Customs of India, by the Rev. Charles Acland; London, 1847, p. 40.

The mast is tall.
 Beat the drum ;
 The port is attained.
 Use your strength,
 By the favour of God,
 By the Saints' assistance,
 She is a pretty boat :
 The water is deep,
 She will harbour in safety.
 Of King Acbar,
 By the favour of God.*

In countries where windmills and watermills are unknown, or scarce, it is usual for the people to reduce the corn to flour by grinding it between two stones, or in some kind of mortar. Acerbi, who visited Finland at the end of the last century, found this practice still common among the peasantry of that country ; and he says that certain songs, called *jauho runot*, (' Mill songs') are invariably sung by the women, whose business it is to grind the corn, during the occupation. These ditties are various in character—some being serious or grave, others satirical or ludicrous, others amorous, and others again songs in praise of some heroic action. In one of them, of which Acerbi has given the translation, a female describes herself at work, thus :—

Fix'd to this mill all day I stand,
 And turn the stone with patient hand.

Mr. Lander, the African traveller, remarks in his journal : " We are [at Rabba] generally awakened every morning at daybreak, and on particular occasions long before the sun rises, with the noise of the grinding of corn, and the loud cheerful singing which accompanies it from the females engaged in this laborious occupation ; for females only are employed in it. The same custom prevails in Yarriba, in Borgoo, and at Yaorie, and in fact throughout the whole of

* Travels in Bokhara, etc., by Lieut. Alexander Burnes ; London, 1834, vol. iii. p. 54.

western, central, and northern Africa, as far as we can learn. Instead of the mill formerly used in Judæa, and in all eastern countries, with its handle of wood or iron in the rim, the people here simply employ two large stones, flat and smooth, with the uppermost of which they rub the grain till it becomes sufficiently fine.”* Again, an American traveller relates that, on sojourning among the Araucanian Indians, in Southern Chili, he was once awakened about two hours after midnight by the women who, in an adjoining house, were engaged in grinding wheat. The low incessant rumbling of the mills formed a kind of drone accompaniment to the singing with which they lightened their toil. “Occasionally some one would sing for a few minutes, and then drop the theme, to be taken up by another, improvising as they sung.”† Their songs referred mostly to their labour. The little poetical effusion given page 233 is a specimen of the kind.

There are instances observable where songs which originally appertained exclusively to a certain occupation, have in the course of time become universal favourites with all classes of a nation. Nay, sometimes they maintain their popularity even long after the occupation itself, which called them forth, has almost entirely ceased, or no longer possesses any particular interest for the people who traditionally preserve these songs. Their popularity is evidently caused by the fascinating freshness and charm of their melodies. The German country people, for instance, although they generally know nothing of the pleasures of the chase, possess many fine and cherished hunting songs. This class of national songs was much cultivated in Germany from nearly the end of the sixteenth until about the middle of the eighteenth century, when the pleasures of the field were sedulously pursued. The songs of this kind which are still in popular favour in Germany, are especially those which touch less upon the specialities incident to the sportsman’s occupation, than upon

* Journal of an Expedition to explore the Course of the Niger, by R. and J. Lander; London, 1844, vol. ii. p. 81.

† The Araucanians, by E. R. Smith; London, 1855, p. 306.

subjects appealing to every heart, as a love affair, a daring deed, a sad death, and such-like topics.

Curious are the songs and signals of watchmen. In the German villages and small towns may be heard every hour during the night until four o'clock in the morning, the blowing of the watchman's horn, or the springing of his rattle, followed by a song containing some religious or moral admonition, with good practical advice, such as to put out the fire carefully before going to bed, and the like. I shall give here the most usual one of these old songs, with a translation made by Mr. W. Howitt.*

In the German villages the watchman often commences his round as early as eight o'clock, when the peasants, who are very early risers, retire to rest.

SONG OF THE GERMAN VILLAGE WATCHMAN.

Moderato.



Hört ihr Herrn und lasst euch sa - gen, un - sre Glock hat
Men - schen - wa - chen kann nichts nit - zen, Gott muss wa - chen



Acht ge - schla - gen! Nur acht See - len sprach Gott los,
Gott muss schüt - zen. Herr durch dei - ne wei - se Macht,



Als die Sünd - fluth sich er - goss,
Gib uns ei - ne gu - te Nacht!

1. Hört ihr Herrn und lasst euch sagen,
Unsre Glock hat Acht geschlagen!
Nur acht Seelen sprach Gott los,
Als die Sündfluth sich ergoss.

* The Rural and Domestic Life of Germany, by William Howitt; London, 1842, p. 288.

Menschenwachen kann nichts nützen
Gott muss wachen, Gott muss schützen.
Herr durch deine weise Macht,
Gib uns eine gute Nacht!

2. Hört ihr Herrn und lasst euch sagen,
Unsre Glock hat Neun geschlagen!
Neun versäumten Dank und Pflicht;
Mensch, vergiss die Wohlthat nicht!
Menschenwachen kann nichts, etc.
3. Hört ihr Herrn und lasst euch sagen,
Unsre Glock hat Zehn geschlagen!
Zehn Gebote setzt Gott ein:
Mensch, du sollst gehorsam sein!
Menschenwachen kann nichts, etc.
4. Hört ihr Herrn und lasst euch sagen,
Unsre Glock hat Eilf geschlagen!
Eilf Apostel blieben treu:
Gib, dass hier kein Abfall sei!
Menschenwachen kann nichts, etc.
5. Hört ihr Herrn und lasst euch sagen,
Unsre Glock hat Zwölf geschlagen!
Zwölf, das ist das Ziel der Zeit:
Mensch, gedenk der Ewigkeit!
Menschenwachen kann nichts, etc.
6. Hört ihr Herrn und lasst euch sagen,
Unsre Glock hat Eins geschlagen!
Ein Gott ist nur in der Welt:
Dem sei Alles heimgestellt.
Menschenwachen kann nichts, etc.
7. Hört ihr Herrn und lasst euch sagen,
Unsre Glock hat Zwei geschlagen!
Zwei Weg' hat der Mensch vor sich.
Herr, den rechten führe mich!
Menschenwachen kann nichts, etc.

8. Hört ihr Herrn und lasst euch sagen,
 Unsre Glock hat Drei geschlagen!
 Drei ist Eins, was göttlich heisst
 Vater, Sohn und heil'ger Geist.
 Menschenwachen kann nichts, etc.
9. Hört ihr Herrn und lasst euch sagen,
 Unsre Glock hat Vier geschlagen!
 Vierfach is das Ackerfeld:
 Mensch, wie ist dein Herz bestellt?
 Auf, ermuntert eure Sinnen,
 Denn es weicht die Nacht von hinnen!
 Danket Gott, der uns die Nacht
 Hat so väterlich bewacht!

In the following translation of this song the first two verses, for eight and nine o'clock, are not given; nor does the last verse, which is sung at four o'clock, exactly correspond with the above verse in German. Indeed, there are many modifications of this song in use in the different districts of Germany:—

1. Hear, my masters, what I tell,
 Ten has struck now by the bell!
 Ten are the Commandments given
 By the Lord our God from Heaven.
 Human watch no good can yield us;
 God will watch us, God will shield us:
 May He through His heavenly might,
 Give us all a happy night!
2. Hear, my masters, what I tell,
 It has struck eleven by the bell!
 Eleven were the Apostles sound,
 Who did teach the whole world round.
 Human watch no good, etc.
3. Hear, my masters, what I tell,
 Twelve has struck now by the bell!
 Twelve did follow Jesus' name,—
 Suffered with him all his shame.
 Human watch no good, etc.

4. Hear, my masters, what I tell,
 One has struck now by the bell !
 One is God, and one alone,
 Who does hear us when we groan.
 Human watch no good, etc.
5. Hear, my masters, what I tell,
 Two has struck now by the bell ;
 Two paths before our steps divide,
 Man beware, and well decide !
 Human watch no good, etc.
6. Hear, my masters, what I tell,
 Three has struck now by the bell !
 Threefold is what's hallowed most,
 The Father, Son, and Holy Ghost.
 Human watch no good, etc.
7. Hear, my masters, what I tell,
 Four has struck now by the bell !
 Four times our lands we plough and dress ;
 Thy heart, O man, till'st thou that less ?
 Human watch no good can yield us ;
 God will watch us, God will shield us ;
 May He through His heavenly might,
 Give us all a happy night !

De Capell Brooke relates that he heard the watchmen at Trondhjem,* in Norway, sing, as each hour elapsed during the night, a different kind of exhortation to prayer, of which he wrote down the following curious specimen in the original language, with a literal translation.

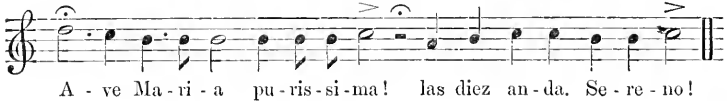
Ho, vaegter i ho !	Ho, the watchman, ho !
Klokken er slagen tie,	The clock has struck ten,
Lovet vaere Gud vor Herre !	Praised be God our Lord !
Nu er det paa de tider,	Now is it time
Man laegger sig til sengs,	To go to bed,
Madmoren med sin pige,	The housewife and her maid,

* Dronth im.

Hosbonden med sin dreng!	The master as well as his lad.
Vinden en S.E.	The wind is south-east.
Hallelujah! Lovet vaere	Hallelujah! praised be
Gud vor Herre!	God our Lord.*

A friend of mine has written down some Spanish watchmen's musical calls, as he heard them in towns of Southern Spain; which may find here a place.

AT SEVILLE.



AT CADIZ.



AT MALAGA.



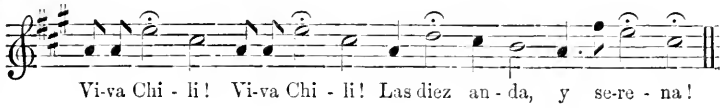
Similar cries are used by watchmen in some Roman Catholic countries of South America. To notice one instance: in the town of Valparaiso, in Chili, "the police consists of two distinct bodies, one mounted, the other on foot. The watchmen carry swords only. The former patrol the streets on horseback, while the latter take their particular walk round a square or two, for which they are responsible. A message may be sent through them to the farthest end of the city, and an answer returned in fifteen minutes. They carry a loud and shrill whistle, the sounds of which are varied as occasion requires, and by it a concentration of force can be effected in a few moments. The notes of the whistle when all is well, are:—



* Travels through Sweden, Norway, and Finmark, by A. De Capell Brooke; London, 1823, p. 163.



When they cry the hour, they all sing the same tune, but the pitch is ranged in accordance with the scope of the voice. The manner of singing the hour is pleasing, thus:—



In the morning they add to it a prayer, as, *Ave Maria purissima, las cinco y media*. The music does not differ from the night-song, but has the few additional notes that are necessary.”*

Captain Sherard Osborn mentions a Japanese watchman, provided with a bamboo rattle, who, in the town of Yedo, disturbed the captain’s rest “with hourly tunes upon his instrument.”†

The same writer has described the curious signals used by the Siamese at night, when they were engaged in little skirmishes with the Malays, in the district of Quedah. “The Siamese used an instrument like a pair of castanets, made, I fancy, of two pieces of bamboo; and admirably it answered its purpose. At certain intervals it would be sounded so faintly as to imitate some of the thousand insects of the jungle; then a long repetition of the same note would die faintly away in the distance; after that came a sharp short note taken up in the same way, followed by a general rattle as if all the ‘gamins’ of London were playing upon pieces of slate.”‡

The missionary, Dr. Krapf, says, that in Kaffa, a district in Eastern Africa, south of Abyssinia, the people use a singular kind of telegraph, by means of drums. “At given distances drummers are placed near a tall tree, any one of

* Narrative of the United States Exploring Expedition, by Charles Wilkes; London, 1845, vol. i. p. 168.

† A Cruise in Japanese Waters, by Captain Sherard Osborn; London, 1859, p. 177.

‡ Quedah; or, Stray Leaves from a Journal in Malayan Waters, by Captain Sherard Osborn; London, 1857, p. 186.

whom upon sighting an enemy immediately climbs the tree and signals the event by so many beats of the drum, which is taken up by the next drummer also mounting his tree for the purpose, and so on to the end of the line. They have various other signals, all well understood.* Many customs of a similar kind could be noticed which exist in different parts of the world. Trumpet signals in military manœuvres appear to have been in use from times of the most remote antiquity, as may be gathered from the Egyptian and Assyrian monuments which have been brought to light, as well as from literary historical records. Such signals, varying in rhythmical construction, although they generally consist of only three or four different sounds, and often of not more than two, are, nevertheless, easily caught and distinguished by the horses as well as by their riders, and the command implied by them is promptly obeyed.

The postal establishment, including the conveyance of passengers as well as of the mail, is in most of the German principalities under the direct control of Government. Before the introduction of railways, the postilions were required by the authorities to practise the horn, in order to be able, in approaching a station, to announce by certain prescribed signals their immediate arrival, the number of horses which would be wanted, and to give any other necessary information, facilitating a speedy expedition of the conveyance. The negroes, in some districts of Western Africa, appear also to have brought the art of promulgating orders by means of trumpet signals to a considerable degree of perfection. Bowdich relates that in the kingdom of Ashanti, in Upper Guinea, "all the superior captains have peculiar flourishes or strains for their horns, adapted to short sentences, which are always recognized, and will be repeated on inquiry by any Ashanti you may meet walking in the streets, though the horns are not only out of sight, but at a distance to be scarcely audible. These flourishes are of a strong and

* Travels, Researches, and Missionary Labours, by the Rev. Dr. J. Lewis Krapf; London, 1860, p. 463.

distinct character. The king's horn uttered, 'I pass all kings in the world!' Apokoo's,* 'Ashantis, do you do right now?' Gimma's, 'Whilst I live no harm can come!' Bundahenna's, 'I am a great king's son!' Amanqua's, 'No one dares trouble me!' These flourishes are more particularly for their government in action, for all the soldiery, indeed I might say all the women and children, being familiar with every flourish, the positions of the various chiefs are judged of when they cannot be seen; whether they are advancing, falling back, or attempting to flank the enemy by penetrating the woods, is known, and the movements of all the others become co-operative as much as possible. The king's horns go to the market-place every night, as near to midnight as they can judge, and flourish a very peculiar strain, which was rendered to me, 'King Sai thanks all his captains and all his people for to-day.'†

Closely related to musical signals are the melodious cries of venders in the noisy streets of large and populous towns, where a mere calling out or shouting would be less penetrating and more fatiguing to the lungs than the emission of certain adopted musical sounds. In southern countries where the people possess a purer voice than in countries with a prevailing rough climate, the effect of these short and characteristic melodies is sometimes pleasing. Several of them have been collected, and some have been effectively used by musicians as themes for elaborate compositions.

The reader probably knows from experience the singular power of music in aiding the recollection. On hearing again a musical composition to which we have listened years ago under peculiar circumstances, we are often enabled to recall to our mind incidents which happened at the time, and which without this assistance it would have been impossible for us to recollect. Savages, as we have seen, preserve their historical records in memory by songs; and it is well known

* Apokoo, Gimma, Bundahenna, etc.—names of Chiefs.

† Mission from Cape Coast Castle to Ashantee, by E. Bowdich; London, 1819, p. 299.

that the law-givers of several ancient nations used the same means for impressing upon the people their religious and moral precepts, and for ensuring to them an unaltered transmission from generation to generation.*

Respecting martial music, such as war-songs and military marches, employed to stimulate the energy of the warriors, as well as to ensure precision in their movements, it will suffice here to observe that there is scarcely a nation extant which does not make use of it. Likewise are patriotic songs of one kind or other to be met with in many different nations. Of the latter class of composition some specimens have already been given in a previous chapter.

We may also note the custom of certain savages to resort to music for the purpose of forewarning a friend of an impending danger. Sir George Grey remarks that the discovery of a plot by guessing the meaning of a song which persons are overheard singing is "a common circumstance with all the race and throughout all the islands of the Pacific."† In one of the Hottentot stories published by Dr. Bleek, a young Hottentot girl is warned by a tune played by a one-eyed and mysterious man upon a reed-pipe; her companions did not understand the meaning of what was blown, but she knew the tune to be—

‘To-day there shall blood flow!’

She therefore took warning and thus escaped in safety, while all her companions were killed.‡

* Dr. Wolff, in his published *Collection of National Poetry*, entitled ‘*Haus-schatz der Volkspoesie*,’ mentions in the preface how the village schoolmasters, and such-like persons in country places, to whom he especially directed himself for obtaining specimens of popular poems, generally soon became confused and unable to remember exactly the words which they had to dictate to him; but when they adopted his suggestion to sing the poetry to its usual tune, the difficulty was obviated and they could proceed with fluency.

† *Polynesian Mythology*, by Sir George Grey; London, 1855, p. 205.

‡ *Hottentot Fables and Tales*, translated by Bleek; London, 1864, p. 86.—Similar warnings and mysterious hints by music occur also in the German Fairy Tales. Sometimes it is a bird which emits a few notes conveying important and opportune information; sometimes even an inorganic object makes itself thus audible and useful.

Festivals especially instituted for the performance of musical compositions by a large number of performers, or for affording accomplished musicians an opportunity of trying their skill against each other in competing for a prize, are popular in several countries, and were already an exciting pastime with the ancient Greeks. The English and Continental grand musical festivals, as well as the competitive meetings of societies of male chorus-singers (*Männergesangsvereine*) in Germany, are too famous to need more than a passing notice. Almost equally well known in England are the Eisteddfods of the Welsh, and the periodical meetings for competition of the Scotch bagpipers—customs of ancient date in Wales and Scotland. Crantz relates that the Greenlanders frequently settle any quarrels which may have arisen between them by means of what he calls singing combats. “If one Greenlander imagines himself injured by another, he betrays not the least trace of vexation or wrath, much less revenge, but he composes a satirical poem; this he repeats with singing and dancing in the presence of his domestics, and especially the women, till they have all got it in their memory. Then he publishes a challenge everywhere, that he will fight a duel with his antagonist, not with a sword, but with a song. The respondent betakes himself to the appointed place, and presents himself in the encircled theatre. Then the accuser begins to sing his satire to the beat of the drum, and his party in the auditory back every line with the repeated ‘*Amna ajah*,’ and also sing every sentence with him; and all this while he discharges so many taunting truths at his adversary that the audience have their fill of laughing. When he has sung out all his gall, the defendant steps forth, answers the accusation against him, and ridicules his antagonist in the same manner, all which is corroborated with the united chorus of his party, and so the laugh changes sides. The plaintiff renews the assault, and tries to baffle him a second time; in short, he that maintains the last word wins the process, and acquires a name. At such opportunities they can tell one another the truth very roundly and cuttingly, only there must be no mixture of rudeness or passion. The

whole body of beholders constitute the jury, and bestow the laurel, and afterwards the two parties are the best friends.”*

The previous remarks relate chiefly to the public occasions on which music is usually employed. I shall now proceed to say a few words on the employment of this art in the natural events of social life.

That love-songs should be found all over the world is only what might be expected. Nothing can be more natural for a loving heart than to resort to music for the expression of the tender and intense emotions with which it is filled, and which it longs to reveal. Serenades are usually amorous ditties with which the lover entertains the object of his longings, his happiness, or his sufferings, at night under the window of her resting-place. The North-American Indian blows his little courting whistle; the Bushman in South Africa twangs the solitary string of his bow-shaped *gorah*; the Corsican youth sings his melancholy *vocero* referring to death in the prime of life; and even the exclusive Chinaman observes a similar custom. In the island of Formosa, we are informed by M^cLeod, “when a young man fixes his affections, he hovers about the house where the object of his regard resides, and plays upon some musical instrument, which signal the lady answers by coming out to meet him, and to settle the matter, provided he is to her taste; should it be otherwise, she takes no notice, the gentleman ‘whistles in vain,’ and must try his fortune elsewhere.”† The employment of music at wedding ceremonies is likewise an almost universal custom. Even a description of the most remarkable of these performances alone would fill a volume.

Again, of lullabies, cradle-songs, and similar homely ditties, appealing to the innocent hearts of little children, an interesting collection might be formed to which almost every nation of the globe could furnish specimens. Such tunes are generally most simple, sometimes even to monotony, and are

* The History of Greenland, by David Crantz; London, 1767, p. 178.

† Voyage of His Majesty's ship *Alceste*, by John M^cLeod; London, 1818, p. 142.

on this account perhaps all the better adapted for lulling the baby to sleep:—

WALLACHIAN LULLABY.

Andantino.

Musical score for Wallachian Lullaby, featuring a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is written on a single staff with lyrics underneath. The lyrics are: Nan - i pan - i pui - u mam - i; nan - i pan - i pui - u mam - i.

WELSH LULLABY.

Andante.

Musical score for Welsh Lullaby, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a single staff with lyrics underneath. The lyrics are: Hw - i hwi hw - i hw - i hwi plentyn bâch; hw - i hwi hw - i hw - i hwi dru-ân bâch.

Some of our celebrated composers have written such songs. Musicians generally give to the accompaniment a rhythm by which the rocking of the cradle is imitated, or the motion with which the mother sways her darling in her arms while singing it to sleep.*

GERMAN CRADLE SONG.

Andante.

Musical score for German Cradle Song, featuring a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody is written on the treble staff and the accompaniment on the bass staff. The lyrics are: Schlaf, Kindlein, schlaf; draussen steht ein.

* Even in sacred music some of our composers could not resist "painting" this effect when the poetry which they were setting to music alluded to the infant Christ watched by his mother Mary.

Schaf; stösst sich an ein Steinelein, thut ihm weh das

Bei - ne-lein. Schlaf, Kindlein, schlaf;

schlaf, Kindlein, schlaf.

A recent traveller in Iceland has written down the following lullaby which he heard sung by the women in that country. It is said to be very ancient, and is addressed to an infant which has lost its mother:—

Tunglid, Tunglid, taktu mig,	Take me, bear me, shining moon,
Og berdu mig upp til skya;	Bear me up to the skies;
Par situr hun modur min	Mother mine, she's sitting there
Og er ad kamba ull nya.	Carding wool so fine.*

Again, there prevails a wonderful variety in the vocal and

* The Oxonian in Iceland, by the Rev. Frederick Metcalfe; London, 1861, p. 253.

instrumental performances in use among different nations at banquets. The drinking songs are as manifold in character as the ceremonies observed by the drinkers at their social entertainments. With certain negro kings the act of drinking appears to be, on some occasions at least, a most solemn procedure, requiring in their opinion to be duly appreciated by their humble subjects. Mr. Hutchinson mentions in his diary, kept during his visit to Coomassie, the capital of Ashanti, that he one day found the king in the market-place drinking palm-wine. Whenever the king drank, his royal band played, while the executioners (whose business it is to decapitate the victims destined for human sacrifice on certain public festivals), "holding their swords with their right hands, covered their noses with their left, whilst they sung his victories and titles. About half a dozen small boys stood behind his chair, and finished the whole with a Fetish hymn."* Mr. Forbes, who during his stay at Abomey, the capital of Dahomey, was once present when the king was drinking before his people, relates—"there thundered forth a salute of guns, almost drowned by the shouts of the multitude. The ministers and cabooceers danced, and the eunuchs and ladies held cloth before the king. Men must not see the king eat or drink."†

A somewhat similar custom appears to have been formerly observed by the Tartar Khans in Asia, and probably still prevails at the court of the emperor of China. Marco Polo, who travelled in Asia during the latter half of the thirteenth century, relates of the Grand Khan of Tartary, "when drink is called for by him, and the page in waiting has presented it, he retires three paces and kneels down, upon which the courtiers and all who are present, in like manner make their prostration. At the same moment all the musical instruments, of which there is a numerous band, begin to play, and continue to do so until he has ceased drinking, when all the

* Mission from Cape Coast Castle to Ashantee, by E. Bowdich; London, 1819, p. 382.

† Dahomey and the Dahomans, by F. E. Forbes; London, 1851, vol. i. p. 79.

company recover their posture; and this reverential salutation is made so often as his majesty drinks.”*

Musical performances for the private entertainment of potentates at their daily repasts, are not confined to European countries only. John Bell, the traveller in China, mentions that the royal band in Peking played daily before the emperor during dinner time.† Music of this kind is not unfrequently of a sacred character. This appears to have been the case with certain vocal performances at banquets with some of the ancient nations. Thus in the book of Daniel (ch. v.), it is recorded that Belshazzar the king, with his courtiers, praised the gods when they were drinking wine out of the golden vessels which Nebuchadnezzar had taken from the Temple at Jerusalem. Captain Cook observed that the Sandwich islanders, while engaged in preparing their favourite beverage, called *ava*,‡ invariably sang hymns, undoubtedly of a sacred character. When the liquor was prepared, the chief among them, after chanting alone for some time, and being answered by the people in chorus, would pour some of the *ava* on the ground, evidently as a libation to the gods. Some similar musical ceremony Captain Cook always witnessed whenever he saw the chiefs drink *ava* at their meals.§

Moreover, in some nations we meet with drinking songs which, although not exactly of a sacred character, certainly possess, as far as the tunes are concerned, the gravity and solemnity which generally characterize devotional songs. The Servian, for instance, when he entertains friends at his table, solemnly lifts his glass, pronounces a couplet or two in

* The Travels of Marco Polo, edited by Thomas Wright; London, 1854, p. 196.

† Travels from St. Petersburg in Russia to divers parts of Asia, by John Bell; Glasgow, 1763, vol. ii. pp. 12, 30.

‡ *Ava*,—or *Kava*, by which name it is better known,—is an intoxicating drink prepared from the root of a kind of pepper plant (*Piper methysticum*). The juice, extracted by chewing the root, is collected in a vessel. Old women are said to be especially employed in the disgusting operation.

§ A Voyage to the Pacific Ocean, performed under the direction of Captains Cook, Clarke, and Gore; London, 1784, vol. iii. p. 161.



honour of his guests, and proceeds to sing what may be called a Drinking Hymn, in which the whole party joins. I shall insert here one of these compositions, which may be surmised to have a more modern origin than the Servian tunes which I have given before; since it does not exhibit much of the peculiar construction which we have seen in those old melodies. Still, in every other respect, it affords a faithful example of the class of Servian songs in question.

SERVIAN DRINKING-SONG.

Larghetto festoso.

Worthy friends, my welcome guests! Worthy friends, my

wel-come guests! Heav'n be thank'd that we are met

here in so-cial fel-low-ship!

Closely allied to the Drinking Song is a class of composition which may not improperly be designated the Song of Welcome. Indeed, nothing suggests itself more naturally to a savage people than to receive a friend, or a stranger whose favour

they wish to secure, with a song, and an offering of their favourite beverage. When Captain Wilkes, with some of his officers, approached in a boat the island of Wytoohee, of the Paumotu group, Polynesia, he was greeted by the natives with a song, or rather chant, of welcome; and on receiving a few trifling presents they broke forth anew with the same vocal performance which they had just finished. Their chief, a very old man, was induced, Captain Wilkes says, “to wade into the water up to his neck to receive the presents I had for him. On coming alongside the boat he seemed somewhat uneasy, until he had gone through the ceremony of rubbing noses, which I must confess was anything but agreeable, with so dirty and diseased a person.”* Otto von Kotzebue, Commander of the Russian ship *Rurick*, on visiting the Penrhyn Islands, another of the Polynesian groups, was met by a number of natives in several boats, each of which contained about fifteen men; in each boat was seated an old man, probably the chief of the crew, who wore a palm-wreath around his neck, and held a palm-branch in his hand—a sign of peace. When the boats had arrived within twenty fathoms of the *Rurick*, they all suddenly stopped, and their occupants commenced singing a kind of hymn, which sounded to the Russian ear very lugubrious. After this ceremony of salutation had been gone through, the natives came nearer without evincing the least fear.† Captain Cook mentions a similar reception by the natives of Hawaii, the largest of the Sandwich Islands. This performance evidently had a sacred character. One of the natives, apparently a priest, addressed Cook in a chant to which the companions of the haranguer made regular responses, singing in the same manner. This song was rather one of adoration than of welcome. The priest, having approached with gestures of great veneration, threw over Captain Cook’s shoulders a piece of red cloth which he had

* Narrative of the United States Exploring Expedition, by Charles Wilkes; London, 1845, vol. i. p. 321.

† Entdeckungsreise in die Südsee und nach der Behringsstrasse, von Otto von Kotzebue; Weimar, 1821, vol. i. p. 124.

brought with him ; and then, stepping back a few paces, he made an offering of a small pig. The ceremonies were, in fact, nearly the same which Cook saw the priests usually practising before their idols.*

The natives of New Zealand also possess a similar class of songs. This is evident from one of the Maori stories collected by Sir George Grey, in which it is related that when Kahureremoa, the beautiful daughter of the brave chief Paka, arrived at the village of her lover, the young chief Takakopiri, all the people came out to meet her, waving their garments, and singing—

Welcome, welcome, thou who comest
 From afar, from beyond the far horizon ;
 Our dearest child hath brought thee thence ;
 Welcome, oh, welcome here !†

The custom of celebrating with music and feasting the return of a friend or relation after a long absence, or a dangerous expedition, is also, as might be expected, of ancient date. That it was common with the Hebrews at the time of Christ, is evident from the way in which it is spoken of in the parable of the Prodigal Son, (St. Luke, ch. xv.)

In funeral ceremonies, again, musical performances of some kind or other are so universally considered indispensable, that their non-employment seems almost unnatural. Lamentations and songs over a deceased person, performed by women hired for the purpose, are still as common with eastern nations as they were in the most ancient times.

Similar are the watchings and wailings over the corpse customary with the Irish, and with some other European nations. Dr. Clarke in his interesting remarks on the resemblance of the Irish *Caoinan* with the Ululation of the ancients, and with the *Oolooleh* of the Arabs, remarks that the Irish

* A Voyage to the Pacific Ocean, performed under the direction of Captains Cook, Clarke, and Gore ; London, 1784, vol. iii. p. 5.

† Polynesian Mythology, by Sir George Grey ; London, 1855, p. 271.

mourners continually repeat, among other expressions, the words, "Ullaloo! Ullaloo! why didst thou die?"*

A recent traveller in Western Africa, relates of the Kafirs in Loanda, Lower Guinea, that if a death occurs among them, the friends of the deceased performed songs and dances, not only at the funeral, but resume this exhibition of grief at the expiration of eight days, and again after a month has elapsed. On these occasions they extol the virtues and the good deeds of the departed. At intervals one of the mourners will exclaim, *uafò!* ("He is dead!") to which all the others reply in chorus, *ay-ú-é!* ("Woe is me!")†

The Buddhists in Tibet, and in some districts of Hindustan, observe an annual ceremony in honour of the dead. Captain Turner, during his stay in Tibet, witnessed it in Teshoo-Loomboo, the residence of the famous Teshoo Lama. On the 29th of October, as soon as the evening was so far advanced as to be sufficiently dark, all the inhabitants of the town illuminated the tops of their houses. The summits of the buildings belonging to the Buddhist monastery, and the distant dwellings of the villagers, were likewise lighted up with lamps. At intervals the tranquillity of the night was interrupted by the sounds of various musical instruments, as well as of all the bells of the place; and when the clamour subsided, the chanting of prayers by the people in memory of their ancestors was heard. These observances, our informant remarks, "were all so calculated, by their solemnity, to produce serious reflection, that I believe no human ceremony could possibly have been contrived more effectually to impress the mind with sentiments of awe."‡ The same commemoration is annually held by Mohammedans in Bengal, and in some other parts of Hindustan. The Chinese also, it is said, have from time immemorial observed certain religious

* See Clarke's Travels in Various Countries; Part II. sec. ii. p. 72.

† Six Years of a Traveller's Life in Western Africa, by Francisco Travassos Valdez; London, 1861, vol. ii. p. 275.

‡ An Account of the Embassy to the Court of the Teshoo Lama in Tibet, by Captain Samuel Turner; London, 1800, p. 319.

rites, at fixed times, in remembrance of their ancestors, in which musical performances constitute an essential feature.

The custom for beggars in the streets of towns to sing or to produce rhythmical sounds on some instrument of percussion, merely for the purpose of exciting the attention of charitable persons, is common in Asiatic countries as well as in Europe. The Chinese beggars use castanets made of bamboo. In Canton, we are told by a recent traveller in China, there exists a poor-law according to which any beggar who enters a shop or a similar place, and sounds his bamboo sticks, cannot be turned out without having first received some relief; but when only the smallest coin—the twentieth part of a penny in value—has been given to him, he is bound to go away at once.* More respectable musical beggars are to be met with in the streets of some European towns. In a book of Travels in Spain published some years ago, we read that in Cadiz it is not uncommon for young students, during their holidays, to spend an hour of the day in wandering through the streets to entertain the people with music and dances; “after which, like common street-singers, they go round among the crowd of gaping spectators to beg the money which is to pay for their education.”† In some towns of Germany a custom still exists which a few centuries ago was very common, for a chorus of young men, generally poor scholars of the lower educational establishments, to sing hymns in the streets on fixed days of the week, and to collect the money which they require for the prosecution of their studies. The institution of these choirs, called *Currente*, is attributed to bishop Scipio Damianus, who lived about the middle of the fifteenth century at Asti, in Italy. Even before that time the mendicant friars appear to have resorted to the same means for gaining a willing ear to their supplications.‡

Indeed, ecclesiastics have always and almost everywhere

* Personal Narrative of Three Years' Service in China, by Lieut.-Colonel Fisher; London, 1863, p. 37.

† Travels of H.R.H. Prince Adalbert of Prussia; London, 1849, vol. i. p. 140.

‡ Martin Luther, when a boy at school in Eisenach, belonged to such a *Currente*.

been adepts in the art of music. Instances where this is not the case,—as, for example, with the clergy of the Church of England at the present day,—are exceptional. Even among heathens in the lowest stage of civilization, the upholders and teachers of religion are generally musicians as well as priests, and at the same time also physicians, prophets, sorcerers, and rain-makers—in short, the cunning men. Hence they usually possess much influence among the tribes to which they belong. As, however, they are not unfrequently actuated by ambition, or selfishness, to impose upon the credulity of the simple-minded, they do not always enjoy a high esteem, but are rather feared, and often secretly despised. The negroes in Senegambia and Guinea have, as has already been intimated, a class of musicians, called *guirots*, or *griots*, who are poets as well as singers, and whose vocation it is to recite the ancient legends and war-songs of the people, and to improvise either panegyrics or satires upon others. As they sometimes possess much natural talent, and as their accomplishments give them power, they are feared by the people, who gain their praises, and deprecate their satirical attacks by offering them presents; so that these personages are, as one of the old travellers expresses himself, “reckoned rich, and their wives have more crystal, blue stones, and beads about them than the king’s wives.”* Nevertheless they are held in contempt by the people, which shows itself as soon as a griot has lost the power of criticising. Thus, after his death he is denied a decent burial, lest the ground should become barren. They select, therefore, a hollow tree, in which they place the corpse in an upright position, to serve as food for insects or carnivorous beasts.

Although music is capable of affording alleviation in many kinds of suffering, to no afflicted persons does it prove a more invaluable friend than to those who are deprived of their eyesight. The blind man, shut out from the enjoyment of almost all the beauties of nature, has in music a world of

* A new General Collection of Voyages and Travels, printed for Thomas Astley; London, 1745, vol. ii. p. 277.

pleasure, which he appreciates all the more keenly, since there is scarcely anything which could distract his attention while he is engaged in performing, or listening to a musical composition. In the asylums for the blind, the cultivation of music, instrumental as well as vocal, is therefore generally promoted as one of the principal occupations of the inmates; and to this cause may in great measure be attributed the cheerfulness which is so usual with blind persons. In China, Japan, and several other Asiatic countries,—indeed, almost all over the world, we find them cultivating music as a means for gaining their livelihood; and among the celebrated musicians of European countries not a few could be named who were afflicted with blindness.*

Among certain chivalrous nations individuals are still to be met with who, like the Troubadours of the mediæval age, combine the profession of the musician and poet with that of the warrior. This combination possesses at least one important advantage: it is a safeguard against effeminacy. For, valuable as music undoubtedly is as a means for elevating the taste and refining the feelings, there can be no doubt that an exclusive occupation with this art is apt distressingly to affect the nervous system. Some manly pursuit, demanding bodily exertion, is therefore especially beneficial to the musician.† The cultivation of the mind should also keep pace with his

* Handel and Sebastian Bach, it will be remembered, became blind in their latter years. Greatly distressing though this calamity must have been to them, it did not in any degree estrange them from their beloved art, but rather led them to find their consolation and happiness more exclusively in its cultivation. How much more distressing was the trial which Beethoven had to bear! An increasing deafness, the first symptoms of which became apparent at the time when he wrote his freshest and most spirited compositions, and when his fertile mind formed plans for still grander works, his affliction gradually increasing in severity and interfering more and more with his occupation, must have been almost insupportable, and, indeed, sufficiently accounts for his morose and misanthropic feelings, which evidently disadvantageously affected his latest inspirations.

† Herodotus (Book I. *Clio*) records that when the Lydians proved troublesome to Cyrus by repeatedly rebelling against him, he, not wishing to reduce them entirely to slavery, but convinced of the necessity of subduing their manly and vigorous spirit, resorted to the experiment of commanding that none of them should keep weapons of war in his possession, and that every youth should learn to play some musical instrument.

musical practice, if the musician claims that position in society which he ought to occupy. Such musical pursuits as lead to scientific researches therefore always deserve his particular consideration.

Even on this account alone the study of national music cannot but be of great advantage to the professional musician ; since it directs him to inquiries referring to geography, history, ethnology, and other useful and interesting sciences, as well as to the study of foreign languages. It is only by equally cultivating the head and heart that the musician can hope to achieve the highest aim of his vocation—to promote, by elevating the taste, the ennobling of mankind.

CHAPTER IX.

AFFINITY BETWEEN THE MUSIC OF CERTAIN NATIONS.

THE foregoing investigations have doubtless convinced the reader that, although the music of almost every nation possesses its distinctive characteristics, there are, nevertheless, not unfrequently some remarkable similarities in the music of nations which have little or no intercourse with each other. The similarities are often of such a nature that they cannot possibly be explained as accidental coincidences, but must either have originated in a former connexion between the nations, or must have been derived from a common source which perhaps no longer exists. However this may be, there is reason to surmise that the ethnologist acquainted with national music would meet with some similarity or other—be it in the construction of the music, in its psychological character, in the peculiar mode of its performance, in the musical instruments, in the combination of the music with poetry and dancing, or in the occasions on which it is especially employed—which might be of assistance to him, either by providing him with additional proof in confirmation of some particular theory, or perhaps even by suggesting some new investigation. That this subject has not hitherto received the attention which it deserves, is scarcely surprising. In our musical literature altogether there is but little to be found bearing upon the subject of national music. Even our most important works on the History of Music, by Martini, Burney, Hawkins, Forkel, and others, touch it but slightly. Nor could this be otherwise, considering that most of the detailed accounts which we possess of the music of uncivilized and distant nations have been gathered and made known by travellers subsequent to the publication of those works. Nor

was the advantage to be derived from the study of national music appreciated formerly as it deserved to be. The above-named historians, for instance, in recording the development of music in European countries from the beginning of the Christian era until the time of the invention of the opera, treat almost exclusively of the history of church music. Recent researches have, however, more and more established the fact, that along with the scientifically cultivated music of the church, there existed always a secular and popular music, which, though without much pretension in an artistic point of view, was generally distinguished by a natural vigour and true expression, while the more skilfully composed ecclesiastical music was often pedantic and dry.

There is generally a remarkable health and freshness in national tunes; the lapse of years seems but little to affect their spirit and power, and many doubtless attain a venerable age before they fall into decay and die off to make room for others. The English National Anthem and Rule Britannia are above a hundred years old: it is likely that a hundred years hence they will be as universally and enthusiastically sung in Great Britain as at the present day. Still older are some of our popular sacred tunes, as the Old Hundredth and Luther's Hymn, which have attained an age of at least three hundred years. They may be even considerably older; because at the time of the Reformation it was not unusual to adopt popular secular melodies for devotional purposes. The German Protestant Church possesses several tunes of which the secular songs, whence they were derived, are still known.

Now, it will easily be understood that in order to ascertain the degree of affinity existing between the music of two nations, it is necessary to study the history of their music, and especially to investigate the age of their popular songs. I have already offered some remarks on this subject in the first chapter of the present work, and I shall now throw out a few hints which, in my opinion, ought to be borne in mind by those who engage in this inquiry.

Uncivilized nations are apt to assign to their favourite songs a marvellously high age. The natives of the Feejee Islands possess some songs which, Mrs. Smythe remarks,

“were said to be so ancient that many of the words are no longer intelligible;”* and Bowdich, on inquiring about the antiquity of a popular air which he frequently heard sung by the negroes in Ashanti, was answered that “the song was made when the country was made.”†

Respecting the Slavonic nations, we know from good authority that “there are among the popular songs of the Bohemians, Servians, Russians, and several other tribes, many which are evidently derived from the pagan period; but as they have been preserved only by tradition, we must of course assume that their diction has been changed almost in the same proportion as the language of common life.”‡

Among some other European nations, besides the Slavonic, indications are not wanting that songs have been preserved which date from the same early period. Nor can it be doubted that the tunes belonging to the songs are generally as old as the words, if not older. Among the German

* Ten Months in the Fiji Islands, by Mrs. Smythe; London, 1864, p. 65.

† A Mission from Cape Coast Castle to Ashantee, by E. Bowdich; London, 1819, p. 365.—The New Zealanders have Songs of Invocation, called *karakia*, which are not so generally known among the people as their other songs. “A stranger obtains them with difficulty, as they are only handed down amongst the Tohunga, or priests, from father to son.” (‘Travels in New Zealand,’ by E. Dieffenbach; London, 1843; vol. ii. p. 57.) And the North American Indians traditionally preserve certain songs “so intricate and mysterious oftentimes, that not one in ten of the young men know the meaning of the song which they are chanting over. None but the medicine-men are allowed to understand them.” (Catlin’s ‘North American Indians,’ London, 1841; vol. i. p. 126.) However the circumstance of the words being not understood by the singers, is by no means a sure proof of a great antiquity. Among the native tribes of Australia “new songs are constantly introduced, and are as much applauded and encored as more refined productions of a similar kind in civilized communities; being sometimes passed from tribe to tribe for a considerable distance. I have often seen dances performed to songs with which I was acquainted, and which I knew to belong to distant parts of the country where a different dialect was spoken, and which consequently could not be understood where I heard them. Many of the natives cannot give even an interpretation of the songs of their own districts.” (‘Journals of Expeditions of Discovery into Central Australia,’ by E. J. Eyre; London, 1845, vol. ii. p. 227.) A corroborative account is to be found in ‘An Australian Grammar, comprehending the Principles and Natural Rules of the Language as spoken by the Aborigines in the vicinity of Hunter’s River, Lake Macquarie, etc., New South Wales,’ by L. E. Threlkeld; Sydney, 1834, p. 90.

‡ Historical View of the Languages and Literature of the Slavic Nations, with a Sketch of their Popular Poetry, by Talvi; New York, 1850, p. 6.

country people in the vicinity of Minden, and in some other districts of Westphalia, remains have been discovered of an old ballad which, in the opinion of Jacob Grimm, was probably made at the time of Charlemagne (about A.D. 800). The tune to which it is sung is in the minor key—a fact which is worth noticing, since this key, as we have seen, is rarely met with now-a-days in German national songs. No doubt the tune has undergone some modifications during every century. As this composition is perhaps the oldest of the kind still extant in the mouth of the German peasants, I here transcribe it :—

OLD GERMAN BALLAD.

Moderato.

Hermen slog Lär-men, slog Pi-pen un Trummen; der Kaiser is
kum-men mit Hammer un Stan-gen, will Hermen up-han-gen.

The words of this song, as given above, are somewhat different from those cited by Grimm. Probably there exist several versions of the poetry in the different rural districts, as is usually the case with national songs. In another verse the defeat of the Roman legions under Varus, by Arminius (or Hermann), the famous chief of the Cherusci (A.D. 9), is alluded to. This memorable event happened in the same district where the song has been found; but Grimm is disposed to regard the verse referring to it as a modern addition.*

Dr. Forbes, who has collected some interesting specimens of hymns and chants used by the night-watchmen in Switzerland, says—“Of the great antiquity of these chants we have some strong evidence. In the small town of Stein, on the Rhine, in the canton of Aargau, there is a chant now in

* See ‘Deutsche Mythologie,’ von Jacob Grimm; Göttingen, 1854, p. 329. And also ‘Neue Zeitschrift für Musik;’ Leipzig, 1836, Band v. p. 123, where a circumstantial account of the song is given.





nightly use which dates as far back as the fourteenth century. Its precise origin, as well as its original words, have been handed down from father to son, and both are of unquestioned authenticity. This is the story: Some time in the fourteenth century, at a period when there were very frequent contests between the towns and the feudal lords of the country, a plot was concocted to deliver Stein into the hands of the nobles of the vicinity, in which plot some traitorous citizens were engaged. The night of attack came, and all was arranged for the admission of the enemy by the traitors at two o'clock in the morning, the watchword agreed on between the parties being 'Noch ä Wyl' (*Noch eine Weile—Yet a while*). An industrious shoemaker, however, who lived close to the gate, and whom some urgent work kept up so late, overheard the whispered signal, and the sound of arms also outside, and, rushing to the watch-house, gave the alarm, and so defeated the meditated assault and saved the town. Ever since, the nightwatch of Stein, when he calls the hour of two, must chant out the old words which saved the little burgh from destruction five hundred years since—'Noch ä Wyl! Noch ä Wyl!' The same antiquity, and also the inveteracy of old customs to persist, is strikingly shown by the fact that in some parts of the canton of Tessin, where the common language of the people is Italian, the night watch-call is still in old German.* Still, although possible, it is by no means certain that the tunes are as old as the words. Most of these songs are, in character and in length, similar to the following one in the Swiss patois dialect, which is from the canton of Zurich:—

Jez stohni uft der Obedwacht;
 Behüt is, Herr, in dieser Nacht:
 Gib dem Lib und der Seele Ruh,
 Und fuhri is alli gen Himmel zu.†

* 'A Physician's Holyday; or, a Month in Switzerland,' by John Forbes, M.D.; London, 1849, p. 272.

† Jetzt steh ich auf der Abendwacht;
 Behüt uns, Herr, in dieser Nacht:
 Gieb dem Leib und der Seele Ruh,
 Und führe uns Alle dem Himmel zu.

Among the Chorales used in the Lutheran Church of Germany, is a very favourite one, adopted more than three hundred years ago from a popular secular song which is still known. For the sake of comparison, I here give both songs :—

A GERMAN SECULAR AIR,

As sung in the beginning of the sixteenth century.

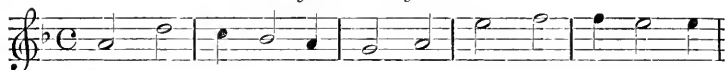
Is-bruck ich muss dich las - sen, ich far da - bin mein stras -
 sen in fremb - de Land da - hin; mein freud ist mir ge - nom -
 men, die ich nit weisz be - kom - men, wo ich im el -
 - - - - - lend bin, wo ich im el -
 - - - - - lend bin.

The above melody as sung at the present day in the Lutheran Church.

Nun ru - hen al - le Wäl - der, Vieh, Menschen, Städt und
 Fel - der; es schläft die gan - ze Welt. Ihr a - ber, mei - ne
 Sin - nen, auf, auf! ihr sollt be - gin - nen was eu - rem Schöpfer
 wohl - ge - fällt.

At the time of the Reformation it was not unusual for the writers of sacred hymns to make use of the poetry of the secular songs of which they appropriated the tunes, by altering just so much as was required to give it a sacred character. Thus, in one of the old German hunting-songs we find the ardent pursuer of the stag and roe transformed into a zealous Christian following after Faith and Charity; and in the song given above, in which a lover complains that he must depart and wander from the town where his sweetheart abides, the words 'Isbruck, ich muss dich lassen' (*Isbruck,* I must leave thee*), have been altered into 'O Welt, ich muss dich lassen' (*O world, I must leave thee*); and in this way the whole poem has been reconstructed. Many of the old German Church hymns were thus compiled from hunting-songs, love-ditties, and similar secular poems.† But subsequently entirely new hymns have in most instances been written to the old tunes. The melody of the secular song 'Mein G'müth ist mir verwirret,' which appears to have been very popular in Germany about three hundred years ago, is still a favourite Chorale, and deserves notice on account of the very slight alteration which it has undergone during the long period of its existence.

A GERMAN SECULAR AIR,

As sung about the year 1600.

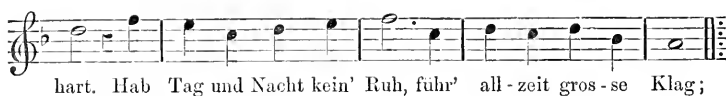
Mein G'müth ist mir ver - wir - ret, das macht ein' Jung-frau



zart; bin ganz und gar ver - ir - ret, mein Herz das kränkt sich

* *Isbruck*—the town of Innsbruck in Tyrol.

† The Scotch clergy had recourse to similar adaptations; as is curiously exemplified in a publication entitled 'Ane compendious Buik of godlie Psalmes and spiritual Sangis, collectit furthe of sundrie Partis of the Scripture, with diveris utheris Ballatis changeit out of prophaine Sangis in godlie Sangis for avoyding of sin and harlotry. With augmentation of sundrie gude and godlie Ballatis not contenit in the first edition. Imprentit at Edinb. be Johne Ros for Henrie Charteris; 1578.'

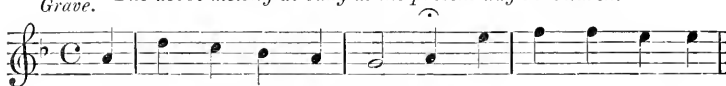


hart. Hab Tag und Nacht kein' Ruh, führ' all-zeit gros-se Klag;



thu stets seufzen und wei-nen; in Trau-er schier ver-zag.

Grave. The above melody as sung at the present day in Church.



O Haupt voll Blut und Wun-den, voll Schmerzen, vol-ler



Hohn! O Haupt zum Spott ge-bun-den mit ei-ner Dor-nen-



kron! O Haupt sonst schön ge-schmük-ket mit höchster Ehr' und



Zier, doch nun von Schmach ge-drük-ket, ge-grüset seist du mir!

As since the time of the Reformation many collections of Chorales have been published in Germany, in which these tunes are to be found, it is possible to trace with some exactness the modifications which they have gradually undergone in the course of time. Of the Chorale 'O Welt, ich muss dich lassen,' we have, for instance, interesting settings in four-part harmony by Hermann Schein, published in the year 1627; by Sebastian Bach, about a hundred years later; by J. G. Schicht, in 1820; besides many others. The Chorale derived from the love-song, 'Mein G'müth ist mir verwirret,' has been harmonized for five voices by Hans Leo Hasler, Anno 1601. As it may interest the reader to see how this tune has been treated by musicians during the last three centuries, I shall insert it here first as a secular song, with the harmony by Hasler; and afterwards as a Chorale, har-

monized by subsequent masters. It was a usual proceeding of composers to admit old psalm-tunes into their Oratorios and other elaborate works of the kind. We find, for instance, the above-mentioned Chorale in J. S. Bach's *Passionsmusik nach Matthäus*, and in Graun's *Der Tod Jesu*.

A GERMAN LOVE SONG.

Harmonized by HASLER, Anno 1601.*

Mein G'müth ist mir ver - wir - ret, das macht ein' Jung-frau zart ;

bin ganz und gar ver - ir - ret, mein Herz das kränkt sich hart. Hab

Tag und Nacht kein' Ruh, führ all-zeit gros-se Klag; thu stets

seuf-zen und wei - nen; in Trau - er schier ver-zag.

* From 'Lustgarten newer teutscher Gesäng, Balletti, Galliarden, und Intra-den'; Nürnberg, 1601.

A GERMAN CHORALE.

Harmonized by SCHEIN, Anno 1627.*

Herz-lich thut mich ver-lan-gen nach ei-nem se-lign

End, weil ich hier bin ge-fan-gen mit Trüb-sal und E-

lend; ich hab Lust ab-zu-schei-den von die-ser ar-gen Welt, sehn

mich nach ew'-gen Freu-den; O Je-su komm nur bald.

* From 'Cantional, oder Gesangbuch Angspurgischer Confession'; Leipzig, 1627.

CHORALE.

From J. S. BACH's 'Passionsmusik nach Matthäus.' Anno 1729.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music features a steady harmonic accompaniment in the bass and a more active melodic line in the treble.

The second system continues the two-staff musical notation. It maintains the same key signature and time signature, showing further development of the melodic and harmonic themes.

The third system of musical notation continues the two-staff musical notation. The melodic line in the treble staff shows some rhythmic variation, while the bass staff provides a consistent harmonic support.

The fourth system of musical notation concludes the piece. It features a final cadence in both staves, with a repeat sign at the end of the treble staff.

* Johann Sebastian Bach was born in the year 1685, and died in 1750. His 'Passionsmusik nach Matthäus' was first performed in the year 1729 in Leipzig.

CHORALE,

From GRAUN'S 'Der Tod Jesu.' Anno 1755.*

Du des - sen Au - gen flos - sen so - bald sie

Zi - on sahn, zur Fre - vel - that ent - schlos - sen,

sich sei - nem Fal - le nahn; wo ist das Thal die

Höh - le die Je - su dich ver - birgt? Ver - fol - ger

* Carl Heinrich Graun was born in the year 1701, and died in 1759. His work 'Der Tod Jesu' was first performed in the year 1755 in Berlin.

sei - ner See - le, habt ihr ihn schon erwürgt, habt

ihr ihn schon er - würgt? . . .

*The same Chorale as harmonized by Schicht.**

* From J. G. Schicht's 'Chorallbuch,' published in the year 1820.



It sometimes happens that an old tune which has nearly fallen into oblivion, suddenly revives and becomes anew a general favourite. Thus, certain political songs, especially songs of liberty which have been suppressed by a despotic government as dangerous, are almost sure to regain their former popularity as soon as the people make a determined effort to shake off their fetters. Still, as far as I have been able to ascertain, a National song seldom retains its popularity longer than a century. Even during this period it generally undergoes considerable alterations, and for the original words others are substituted, often more than once. Instances where it is otherwise must be considered as exceptions.

This remark, however, does not apply to the peculiar characteristics of the music, or in other words, to its construction and mode of performance, its psychological character, the construction and form of the musical instruments, the peculiar combination of the music with poetry and dancing, and the particular occasions on which it is usually employed. These, there is every reason to conclude, have been in most nations preserved nearly unaltered from the most remote times. Uncivilized nations do not make

any visible progress in music in the course of many centuries. Their new songs and dance-tunes are generally formed strictly after the model of the old ones; and the same is the case with their musical instruments. In music employed in sacred rites and ceremonies, or in old and cherished popular usages of a secular character, innovations are generally considered as inadmissible; and it is for such purposes that most nations chiefly use their music. Even an acquaintance with foreign musical compositions has generally but little influence, because almost every nation naturally likes its own music best, as being for itself the most comprehensible and impressive, while it is, further, associated with endearing circumstances and recollections.

It is therefore only what might be expected if we find that the accounts given by historians of the music of the Indians in America soon after the discovery of that country, coincide with those given by modern travellers;—that the musical instruments of the negroes described by Europeans who visited Western Africa two hundred years ago, are exactly the same as we find them at the present day; or that Marco Polo's accounts of the musical performances of some nations in Central Asia, written about 600 years ago, are corroborated by modern travellers. It will perhaps be objected that such evidences extend over too short a period to enable us to draw any satisfactory conclusion in support of the opinion which I have expressed. But the information which we possess of the music of the most ancient nations, scanty though it be, greatly tends to confirm it. We still find, for instance, in Greece musical performances and dances which evidently bear a strong resemblance to dances and songs which are recorded as having been popular with the ancient Greeks. Nay, what is yet more remarkable, most of the musical instruments represented on the Assyrian bas-reliefs which have been recently discovered, are still extant in Western Asia, being constructed and handled by the people in precisely the same manner as we see them depicted in the hands of the Assyrians; so that from a reference to the instruments and performances of the present people in

Western Asia, much light has been obtained respecting the principal characteristics of the music cultivated by the Assyrians nearly 3000 years ago.

In most countries the development of music is evidently much more slow than that of other arts. The cause may in great measure be found in the circumstance that other arts have fewer outward impediments to their development than music, which requires important auxiliary means, such as, for instance, various musical instruments which must be invented, or improved, before any decided progress can be attained. This undoubtedly is one of the chief reasons why the music of uncivilized nations is generally so little subject to change during many centuries. True, there are instances where through foreign influence the music of a savage people has experienced in a short time considerable modifications. In some of the Polynesian Islands the influence of European civilization has been so great as almost to obliterate the original music of the aborigines. There can, however, scarcely be a doubt, that without such an extraordinary interference it would have retained for many centuries the characteristics by which it was distinguished when those islands were first visited by Europeans, and by which in all probability it had been marked for many hundred years.

People who have settled among a foreign race in a country remote from their original home, generally preserve their own music at least so long as they continue to speak their own language. The French inhabitants of Canada, who migrated to that country nearly 300 years ago, still possess songs peculiar to themselves, which are similar to those of France. Nay, even more,—the boatmen on the Upper Mississippi still sing some of the identical tunes of their ancestors of that period.* The Saxons, as the descendants of the German colonists are called who during the twelfth century were induced to settle in Transylvania, have still their genuine German popular airs and dance-tunes. The Wends of Lusatia in Germany, a Slavonic race consisting at

* See 'Travels in Canada,' by J. G. Kohl; London, 1861, vol. i. p. 202.

the present day of not more than 250,000 souls, although they have lived for many centuries in the midst of Germans, preserve nevertheless their own songs and musical instruments as well as their language. Above four hundred of their tunes have been collected by Haupt and Schmalzer. Many similar instances could be pointed out.

We have seen that national songs are commonly transmitted from generation to generation by oral tradition only. Still, it is by no means unusual even with uncivilized people to resort to some contrivance or other as an assistance for remembering their cherished compositions. The notation employed for this purpose is generally of the rudest kind, and refers mostly to vocal music only. It consists either of representations from nature; or of simple signs, as hooks, curves, strokes, angles, &c.; or of letters adopted from the alphabet. It is, moreover, generally understood and used only by comparatively few persons who are adepts in the art.

We know that the ancient Greeks possessed a musical notation; and from the progress which the Assyrians, Hebrews, Egyptians, and some other nations of the same high antiquity, had made in the cultivation of music, there is every reason to surmise that they likewise were acquainted with a similar contrivance. The most primitive kind of musical notation—if it may be so termed—appears to be that which in ancient time the blind bards of certain Celtic races are recorded to have used. It consisted merely of a rod, or a piece of wood, in which notches had been cut in various directions. These the blind bards read by the touch of their fingers, just as the inmates of Blind Asylums read by passing their fingers over raised letters. However, this notation appears to have been scarcely less rude than a similar contrivance which is still resorted to by shepherds, field-labourers, and other ignorant people in the rural districts of some European countries. In Wales it was called *Coelbren y Beirdd*, which Edward Jones translates ‘The Wood Memorial of the Bards;’* and it is noteworthy that the blind

* See *The Bardic Museum*, by Edward Jones; London, 1802, p. 4.

minstrels in Brittany who perambulate the country, are still in the habit of carrying with them pieces of wood with indentations for the purpose of recalling to their mind the different parts of their compositions.* The inhabitants of Brittany are, it should be remembered, a Celtic race, supposed by some to have emigrated to France from Britain in the fifth century of our era, before the Anglo-Saxon invasion of the latter country. Remains of the same musical customs peculiar to them and to the Welsh possess on this account a particular interest.† Without doubt the notched wood serves rather as a memorandum of the poetry than of the music appertaining to a song; but in national songs these two arts are so intimately associated that any invention applied to aid the recollection of the words, may also be considered as a kind of musical notation. The following example will show this more clearly.

The North American Indians paint pictures upon birch-bark or some other suitable material, to which the singer refers as to a book. Dr. Schoolcraft has published several of these curious documents. In one of them, which is a war-song, there are only four representations, viz:—1, the sun; 2, a warrior pointing with one hand to the sky, and with the other to the earth; 3, a warrior appearing under the symbol of the moon; and 4, Venus, the Evening Star, called “The Eastern Woman.” These drawings recall to the mind

* *Chants populaires de la Bretagne, recueillis et publiés par Th. H. de la Villemarqué; Paris, 1846, Tome i. p. xxxiv.*

† I must not, however, omit to notice that, although the people of Brittany (or Bretagne) are unquestionably a Celtic race, it is by no means so certain as is generally assumed that they emigrated to France from England. Dr. Latham says, “the doctrine that the Britons of Armorica are descendants from certain Britons of Britain, who, at the break-up of the Roman authority in the island, passed over to Armorica, has undergone some remarkable changes. The external evidence to the fact is insufficient.” And he thinks it probable that “The Breton, as it is now spoken, represents the ancient language of Gaul,—Brittany being a portion of that country that maintained its language against the Romans, just as Wales did in Britain; both being impracticable, and, comparatively speaking, inaccessible districts.”—See ‘The Eastern Origin of the Celtic Nations,’ by J. C. Prichard, edited by R. G. Latham; London, 1857, p. 62.

of the singer a whole verse, which I shall insert here with the translation.

1. Tshe be moak aun
 2. Ma mo yah, na geezhig
Ma mo yah, na ahkee
Ma mo yah na.
 3. Bai mo sa yah na geezhigong
Bai mo sa yah na.
 4. Wa bun ong tuz-ze kwai
Ne wau ween, ne go ho ga.
1. I am rising to seek the war-path ;
 2. The earth and the sky are before me.
 3. I walk by day and by night,
 4. And the evening star is my guide.

In another war-song are depicted :—1, the hero with his war-club and magic rattle ; 2, birds of prey flying in the sky ; 3, the hero lying slain on the battle-field ; and 4, the hero appearing as a spirit in the sky. Which signifies—




1. I devote my body to battle.
2. I take courage from the flight of eagles.
3. I am willing to be numbered with the slain ;
4. For even then my name shall be repeated with praise.

In a love-song occur seven different figures. These are :—1, the lover ; 2, the lover beating a magic drum ; 3, the lover surrounding himself with a secret lodge ; 4, the lover and his mistress joining hands ; 5, the mistress on an island ; 6, the lover singing and his mistress asleep ; 7, a human heart. The solution of this mysterious representation is, according to Dr. Schoolcraft, as follows :—

1. It is my form and person that make me great.
2. Hear the voice of my song,—it is my voice.
3. I shield myself with secret coverings.
4. All your thoughts are known to me,—blush !
5. I could draw you hence, were you on a distant island ;
6. Though you were on the other hemisphere.
7. I speak to your very heart.*

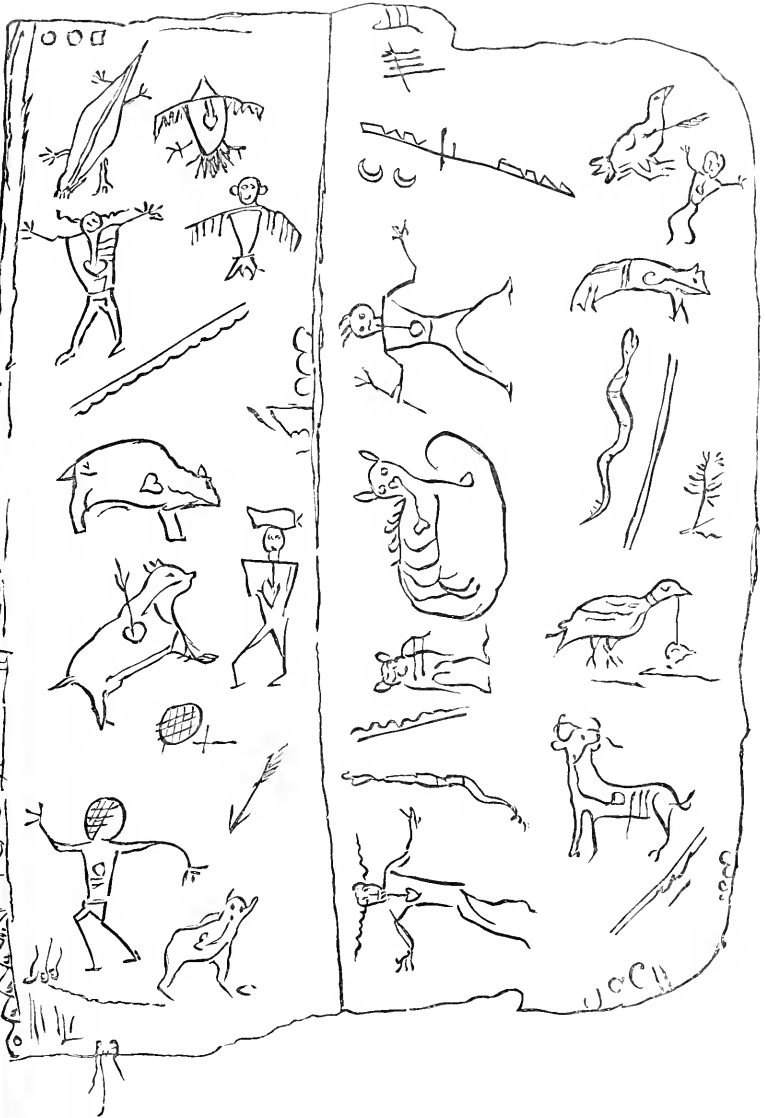
* 'Information respecting the History, Condition, and Prospects of the Indian Tribes of the United States, collected, &c., by H. R. Schoolcraft;' Philadelphia, 1852, Part i. p. 401.

As it may interest the reader to see a specimen of these symbolic charts, I give on the opposite page the copy of a song which Mr. Catlin obtained from the Chippeway Indians. It was drawn on a piece of birch bark about twice the size of the engraving, and was used by the medicine men preparatory to a so-called medicine hunt. For nearly every animal which the Indians chase, there is, as Mr. Catlin observes, a certain season, which they inaugurate by *making medicine* for several days, in order to ensure success by conciliating the spirit of the bear, moose, beaver, or whatever else the animal may be which they intend to hunt. The medicine men (or mystery men) alone possess the skill to decipher the symbolic figures. When, on such occasions, one of these persons sings from the mysterious chart, and accompanies his voice by beating his magic drum, all the people respond at certain intervals in chorus, and at the same time perform grotesque dances.*

Now, improbable as it may appear at the first glance, it is nevertheless a fact that several of these figures are actually musical signs. Schoolcraft has copied a number of them, which he calls "Mnemonic Symbols for Music;" but he has not given a detailed explanation of their meaning.† Moreover, the traveller Kohl relates that an Indian, named Kitagiguan, (or The Spotted Feather,) gave him a music lesson, in which the master took one of those birch-bark books in his lap, and, pointing with his finger to certain of the depicted figures, proceeded to instruct his pupil by remarking, "These signs mean nothing further than that they show me how I shall go on singing." Pointing to some others he observed: "This sign  signifies that the same voice and the same tune  continue; and this sign  indicates that the voice shall go up." And in this way he continued his instruction, which, unsatisfactory as it ap-

* Letters and Notes on the Manners, Customs, and Condition of the North American Indians, by G. Catlin; London, 1841, vol. ii. p. 248.

† See Information respecting the History, Condition, and Prospects of the Indian Tribes of the United States, Part ii. plate 57.



FAC-SIMILE OF A SONG OF THE CHIPPEWAY INDIANS IN NORTH AMERICA.

pears, nevertheless sufficiently proves that some of the signs refer exclusively to music.*

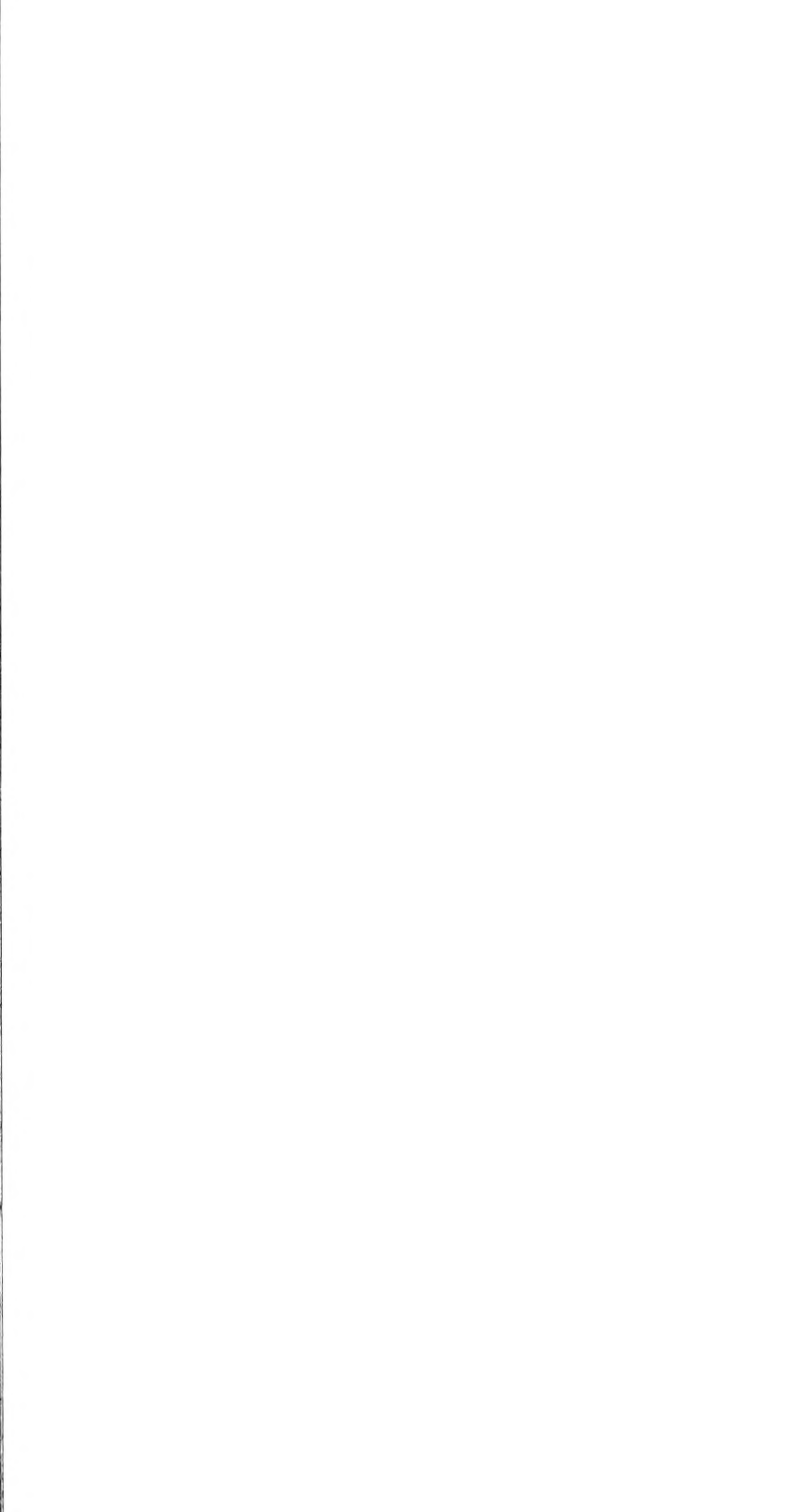
It is unnecessary for the present purpose to enter into an examination of the various rude notations formed of conventionally adopted signs, which in former centuries were more common in European countries than they are at the present day. Of this kind are the indications for raising or lowering the voice at certain intervals, and for similar rules, which are employed in the ecclesiastic service music of the Greek Church; as well as the signs, consisting of hooks, curves, lines, &c., placed over the words of the songs, which through many centuries have been preserved by the Armenian Christians in their hymn-books. But, as it may interest the reader to observe how singular some of these contrivances are, I shall submit a short description of a notation commonly used by the Chinese in their vocal music. For certain instruments they appear to have, according to the observations of some travellers, another kind of notation.†

The Chinese have adopted nine different characters, which are pronounced *ho, se, y, chang, tche, kung, fan, lieou, ou*.‡ These they write in a line downwards, just as they write their words. The lines are read from right to left. I shall give with each character the note which, according to De Guignes, it represents.

* Kitchi-Gami; Wanderings round Lake Superior, by J. G. Kohl; London, 1860, p. 285.

† Fétis, in his 'Résumé Philosophique de l'Histoire de la Musique,' forming an introductory dissertation to his 'Biographie Universelle des Musiciens,' Bruxelles, 1837, mentions, p. 60, a Chinese treatise on the art of playing the *Kin*, or Scholar's Lute, with a notation peculiar to that instrument, which was transmitted to him by M. Klaproth for examination.

‡ This is the pronunciation as written in French by De Guignes. The Rev. E. W. Syle gives it in English as follows: *ho, sz', yih, zang, tsci, koong, van, lieu, oo*. As almost all the Chinese musical terms known to us were first written down by the French missionaries, and are still usually written according to the French rules of orthography, I have also here preferred, for the sake of uniformity, to retain the French spelling of the sounds.



合 四 乙 上 尺 工 九 六 五

ho se y chang tche kung fan lieou ou.

If higher notes than these are required, the same characters are used, altered in one of the two ways following, which indicate that a tone is to be raised an octave. Either a little stroke is affixed to the character, thus—

乙 上 尺 工 九

y chang tche kung fan &c.

or the character for “man,” 亻, is united with it, thus

亻乙 亻上 亻尺 亻工 亻九

y chang tche kung fan. &c.

Undoubtedly much requires to be learned traditionally by the Chinese performers when they make use of this notation. The indications for ensuring rhythmical order appear to be especially deficient. Still, the Chinese are known to be excellent timists, and they have several marks for indicating how the time is to be beaten, and for various other observances relating to the performance of the music. The explanation of a few of them will suffice here.

The sign) placed under a note doubles the length of its duration.

The sign U indicates that the note to which it is added is to be repeated. The sign ㄣ indicates that a note is to be twice repeated. And the sign ㄣ indicates that a note is to be three times repeated.

The sign ㄣ indicates a peculiar kind of *tremolo*.

The signs ○ and X are placed by the side of the notes to show how the time is to be regulated. Little dots are also used for this purpose.

If the sign X is not placed by the side of a note, but stands alone, it signifies a pause.

The sign L is a rest whose value is determined by the value of the notes near to which it is placed.

The sign — indicates the end of a division, or of a whole tune.*

The method observed by the Chinese in adding the musical notation to the words of a vocal composition is described by Mr. Syle as follows: "The words are written down in a severe and stately column, and the music is left to find room for itself in the best way it can. All the vocalization that is to be done upon any particular word, is made, as it were, to flow off from it sideways and downwards; the performer must look sharp after his notes and rests and beats among the odds and ends of writing that appear to the uninstructed like the after-thoughts of hasty composition."† Mr. Syle has committed to paper some Chinese songs in their original notation. With one of them he has given the music in our own notation also. This is the air, 'Siau Chok,' with which the reader has already become acquainted in the second chapter of the present work. (See above, page 50.) For the sake of comparison, I shall add, on the opposite page, the air as it is written in Chinese.

I must not omit to notice that the series of intervals to which Mr. Syle applies the nine characters, is apparently not in accordance with the series given by De Guignes. Having procured the assistance of a Chinese teacher, who played the sounds represented by the characters upon a common Chinese flute, Mr. Syle found that the lowest of them, *ho*, corresponded in pitch with our *e-flat* on the first line of the treble

* Most of these signs are given by M. De Guignes in his work, entitled 'Voyages à Peking, Manille, et l'Île de France;' Paris, 1808, Atlas, No. 92.

† See Journal of the North-China Branch of the Royal Asiatic Society; Shanghai, 1859, No. 2, p. 176.

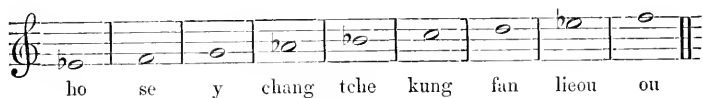
小曲

唱 歌 穿 街 過 巷 兩 腳 走 如 梭
 寸 步 不 離 途 杏 臉 容 顏 俏 平 生 為
 肩 背 着 花 鼓 手 提 着 鑼 夫 妻 恩 愛

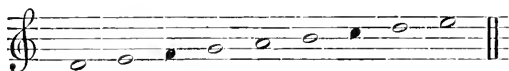
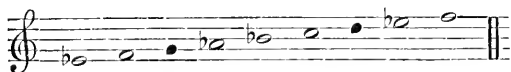
'SIAU CHOK'; A CHINESE SONG.

The Words and the Music.

clef. The others followed in the order of our diatonic major scale, "or nearly so."



If we turn from this explanation (which it must be admitted is rather vague) to an examination of the song 'Siau Chok,' as communicated by Mr. Syle in our notation, we perceive that *a-flat* is unmistakably the key-note of the tune, and that the intervals of the *fourth* and *seventh* do not occur therein at all. Now it is remarkable that just these two intervals, which do not belong to the pentatonic scale, produce the difference which we observe between the order of intervals written down by Mr. Syle and that given by De Guignes. In the former we have a *superfluous fourth*, and a *major seventh*; in the latter we have a *perfect fourth*, and a *minor seventh*. If these intervals are omitted, there remains only the unessential difference of the pitch—the notation of Mr. Syle being a semitone higher than that of De Guignes.



However, so long as we possess no more exact information on this subject than we do at present, any endeavour to reconcile such apparent discrepancies is hazardous, and plausible though the explanation may seem, it must be taken as a mere conjecture. Singular enough, the French Jesuits, who have so carefully investigated the musical system of the Chinese, do not mention a musical notation. Du Halde, who has compiled his well-known work on China from information transmitted to him by those missionaries, states that the people are unacquainted with any contrivance for

writing down their music.* Laborde (*Essai sur la Musique*; Paris, 1780, vol. i., p. 117) gives however a Chinese notation transcribed from a manuscript of Amiot.

These remarks will probably suffice to convince the reader that, owing to its incompleteness, any notation like those which have just been described cannot by itself possibly convey to us an exact idea of the effect produced by the performance of the music. Indeed, the mode of musical expression is in some nations too peculiar to allow of being accurately indicated even by means of our own notation, although this is more complete than any in use formed by alphabetical or similar signs. Some additional explanation is therefore generally requisite; and even with this help the object is not always satisfactorily attained. Every musician knows how advisable it is, in performing the classical compositions of Handel, Beethoven, and other great masters, to heed the traditionally-preserved information respecting the tempo, the peculiar emphasis given to certain notes, the occasional deviations from the regular movement, the shades of loudness in certain passages, and other such observances, which cannot be noted down with the nicety demanded by those masters. If thus we have to encounter difficulties in the accurate reading of our own music, how much more difficult must it be to learn from notation alone the manner in which foreign people execute their compositions. Nevertheless, much might on this point be achieved, if the collectors of national tunes from oral communication would carefully mark down whatever is capable of being indicated by means of the signs used in our notation. Only a few collectors have hitherto considered it worth while to take this trouble. Among them deserves to be mentioned M. Alexandre Christianowitsch, from whose publication of

* "Ils n'ont point, comme nous, des notes de musique, ni aucun signe qui marque le diversité des tons, les élévations ou les abaissemens de la voix, et toutes ces variations qui font l'harmonie. Ils ont néanmoins quelques caractères qui font connoître les divers tons." Du Halde, 'Description de l'Empire de la Chine,' A la Haye, 1736, vol. iii. p. 328.

Arabian melodies I shall transcribe here an example, which may afford a hint to future collectors of tunes from oral communication :—

ARABIAN AIR.

Andante.

mf e pesante *leggiero* *mf* *rit.* *f*

poco acceler. *mf* *un poco più lento* *3*

3 *3* *a tempo* *rit.* *f e risoluto* *mf* *espressivo* *rit.*

a tempo *tr* *tr* *3* *a tempo* *legg.* *pp* *ad libit.* *f grandioso*

tr *legg.* *f* *e poco accel.* *poco rit.*

f *poco accel.* *rit.* *sfz* *dolce più rilarando*

p e grazioso *molto* *rit.*

TEXTE.

Ah! que la séparation est cruelle! O mon cœur! supporte avec
résignation les décrets du destin.
Mais le feu des désirs, ô toi que j'aime! brûle dans mes entrailles.

Je me sens mourir, ô mon Dieu ! Ma raison s'est déjà envolée.
 Dans mon désespoir, je ne cesse de soupirer après le rapproche-
 ment.

Qui pourrait supporter patiemment une séparation que n'ont pas
 précédée les adieux.

Hélas ! que l'éloignement est dur !

Quels cuisants regrets pour ceux qui se sont éloignés !

Le cœur en est brûlé. O mon âme ! ils ont consenti à t'abandonner.
 Je ne trouve point de remède pour mes blessures, puisqu'ils sont
 partis.

Et ma raison s'est troublée, tant est fort mon saisissement.

Qui pourrait supporter une séparation que n'ont point précédée les
 adieux !

Prichard says that a comparison of various languages displays four different relations between them. "In comparing some languages we discover little or no analogy in their grammatical structure, but we trace nevertheless a resemblance more or less extensive in their vocabularies, or in the terms for particular objects, actions, and relations." Again, there are certain languages "which have very few words in common, and which yet display, when carefully examined, a remarkable analogy in the laws of grammatical construction.

. . . . A third relation is discovered between languages which are shown to be connected by both of the circumstances already pointed out. These are the languages which I venture to term *cognate*. The epithet is applied to all those dialects which are connected by analogy in grammatical forms, and by a considerable number of primitive words or roots common to all, or in all resembling, and manifestly of the same origin. A fourth relation exists between languages in which neither of the connecting characters above described can be discerned : when there is neither analogy of grammatical structure, nor any correspondence in words sufficient to indicate a particular affinity. Such languages are not of the same family, and they generally belong to nations remote from each other in descent, and often in physical characters. But even among languages thus discovered, a few common or resembling words may often be found. These resemblances are sometimes casual, or the result of mere accident : in other

instances they are perhaps too striking and too numerous to be ascribed to mere chance or coincidence." *

These observations are noteworthy in our inquiry, as being suggestive from their conformity with the rules which hold good respecting the affinity of the music of different nations. If most of the popular tunes appertaining to two nations are founded upon the same scale, and are in other respects very similar in construction, and if the principal musical instruments are nearly alike; there can be no doubt that the music of both has been derived from a common source. Far less conclusive as an evidence of a close relation is the circumstance of a few tunes being popular favourites with different nations; still less even the employment in common of some peculiar *motives*, which may be compared with the single words of a language. As through commercial intercourse, conquest, the introduction of a new religion, and any other foreign influences affecting the ideas and tastes of a people, some new words are likely to be adopted in one language from another, so also *motives*—indeed entire melodies—find sometimes a fertile soil in a remote country whose inhabitants possess their own distinctive music. We have already had an instance in the tune ‘Marlborough’ of the Arabs and French. Captain Thomas Forrest, who towards the end of the last century visited the Indian Archipelago, relates that the king of Atehin in Sumatra took much pleasure in listening to his performances on the German flute; and that he made a new song for the king by adapting the theme of the *Corrente vivace* in Corelli’s third Sonata to Malay words. This air was greatly admired by the king, and of course also by the king’s courtiers, through whom we may suppose it to have soon become popular among the common people. Thus it may possibly happen that a European hunter after national airs in Sumatra, unacquainted with Captain Forrest’s procedure, will be not a little puzzled by discovering among the natives of that distant island a tune which

* The Eastern Origin of the Celtic Nations, by J. C. Prichard, edited by R. G. Latham; London, 1857, p. 10.

bears a strong resemblance with a melody occurring in one of Corelli's Sonatas.*

Commander Forbes mentions the facility with which the negroes in Dahomey remember even foreign tunes which they have heard. He says, "Mr. Duncan is a proficient on the Jew's-harp, and several old friends have called, bringing their instruments, and asked for new lessons. How quickly the black ear catches a tune! One man, Attah, plays all the old Scotch airs well." † The negroes in some districts of Senegambia have borrowed, as has already been mentioned, some Christmas carols from the English who formerly possessed the Senegal; and the tunes of these carols appear to have become popular among one or two negro tribes. It might be highly interesting should some traveller think it worth while to note down carefully these tunes, now probably modified considerably, as a century has elapsed since their introduction into Western Africa. One of these carols, the English words of which have been given, p. 274, is said to be still popular in the West of England. The air with all its verses, and with the addition of a pianoforte accompaniment, will be found in Chappell's little publication entitled 'A Collection of Old Christmas Carols' (edited by Dr. Rim-bault). ‡ The tune is as follows—

ENGLISH CHRISTMAS CAROL.

The first No - el the an-gel did say, was to certain poor

shepherds in fields as they lay; in fields where they lay

* See 'A Voyage from Calcutta to the Mergoi Archipelago', by Thomas Forrest; London, 1792, p. 60.

† Dahomey and the Dahomans, by F. E. Forbes; London, 1851, vol. i. p. 87.

‡ See also Sandy's Christmas Carols, London, 1833; from which the above tune has been transcribed.

keeping their sheep, in a cold winter's night that was so
 deep. No - el, No - el, No - el, No - el! born is the
 king of Is - ra - el!

If we take into due consideration the facts which have been noticed, there remains but little doubt that, however useful national music may prove to the ethnologist, it cannot for him be put into comparison with languages. Those characteristics which cannot be logically explained, are of course unavailable for him unless he possesses an innate susceptibility for discerning them. Even if gifted with this talent, he may easily arrive at a wrong conclusion respecting the music of a people, if he forms an opinion from examining only a few specimens of their compositions. In order to judge accurately it is absolutely necessary to be familiar with a great number of tunes. From many countries the supply of genuine specimens is still too small to be of essential assistance in ethnological investigations. This opinion is corroborated also by the following remarks made by Dr. Dieffenbach in an essay on the Study of Ethnology, read before the Ethnological Society of London.

“An inquiry,” Dr. Dieffenbach observes, “from which we may obtain nearly the same results as from language, although in a far inferior degree, is music. It is to be expected that the manner in which sensations of thought are expressed, by a modulation of the human voice, or by instruments, will be one of the characteristic differences of races. All nations, however barbarous they may be, have been found to be possessed of some sort of music: it will belong to the Ethnological Society to collect the materials for a Comparative

Music of the Races of Man ; materials which, of course, must be written in music's own characters—in notes. The want of musical knowledge in travellers has often prevented acquisitions of this kind ; but in the metropolis of England frequent opportunity offers for musicians to write down musical compositions from the oral recitation of natives. We may merit in this the thanks of the musician by furnishing him with materials of a decidedly novel and original character." *

I should be exceeding the limits of the present essay, and it might perhaps appear presumptuous, were I to point out facts to the ethnologist which seem to me of importance for his purpose. He will be the best judge whether and to what extent any information contained in this work is available for him. As however this subject possesses an unquestionable interest, even if considered exclusively from a musical point of view, a few remarks on remarkable coincidences in the music of races who ethnologically have little or no affinity with each other, may here find a place. I shall restrict myself to four examples, which will be given under the respective heads of: The Arabs and the Spaniards ; the Welsh and the Danes ; the Negroes and the American Indians ; the Scotch and the Hindus.

The Arabs and the Spaniards. The great influence which the Arabs, during their dominion in Spain, exercised over the tastes of the Spaniards, is still clearly traceable in the national airs of the latter people. The Saracens invaded Spain in the beginning of the eighth century, and were subdued about three hundred years later by the Moors. It was not until the beginning of the seventeenth century (under the reign of Philip III.) that these Arabic invaders were entirely expelled from Spain, which, with the exception of some small districts in the north-west, had been for several centuries under their sway.

The Basques, in the North of Spain and in some districts of Southern France, a wholly different race, have preserved their own particular music as well as their own language.

Not only do we meet with certain forms and expressions in

* See Journal of the Ethnological Society of London, vol. i., 1848, p. 15.

the popular songs of Spain which forcibly remind us of Arabic music ; but also several of the Spanish musical instruments are of Arabic origin. The Spanish *laud*, for instance, is the *el oud* of the Arabs. It gradually underwent reforms in its construction, and became for a time popular also in other European countries, under one or other similar name, such as *laute*, *luth*, etc. The *guitarra*, which has long been the special favourite instrument of the Spaniards, is still to be found, although of a somewhat different form, among the Arabs in Tunis, by whom it is called *kuitra*. Several other instruments, at the present day in the hands of the lower classes in Spain, could be pointed out as having been evidently derived from the East.

The kind of Spanish music in which an Arabic influence is least perceptible, is that of the Church. The composers of sacred music in Spain, who, about three centuries ago, greatly excelled, appear rather to have taken the Italian music as their model. Considering the hatred which the people bore to their conquerors, and which the clergy on religious grounds nourished with all their power, it may easily be understood how averse the Spaniards must always have been to introduce anything into the service of their Church which had been adopted from the Mohammedans. With the music of the synagogue it was otherwise. The Jews had come over to Spain with the Moors, and the oriental character of their music bore a close affinity to that of the Arabic music. Among the songs used at the present day in the Sephardic synagogue, which adheres to the ritual of the Spanish and Portuguese Jews who were banished from the Peninsula in the fifteenth century, there are several tunes which have been originally adopted from Moorish airs.

The Spanish popular melodies derived from the Arabs are generally founded upon a series of intervals partaking of the character of the Phrygian and Mixolydian modes formerly used in our church music. These have been preserved most intact in the province of Andalucia, where the influence of the Moors upon the musical taste of the people appears to have been stronger than in any other district of Spain.

How widely has this characteristic music subsequently been diffused! We meet with traces of it in Mexico, Peru, Chili, and other American countries; in the Philippine Islands, and, in fact, in almost all places where the Spaniards at any time established a footing. Dr. Pickering relates, "While we were at Singapore, a play was performed by the Hindu workmen residing on Mr. Balestier's plantation. In the music I remarked a similarity to the Spanish airs heard on the Western coast of America; but I should hardly have ventured an opinion on this point had not Mr. Rich, who passed his earlier years in Spain, recognized the identity. The connexion may probably be established through the Muslims; but I must leave it to others to decide upon the relative claims of priority."* This remark deserves attention, inasmuch as it suggests the possibility that even an amalgamation of Arabic and Hindu music may, by an inexperienced hearer, be mistaken for Spanish music.†

In the following air the Moorish influence is distinctly perceptible. In order to gain an accurate impression of its charms, we must imagine the accompaniment played on the guitar with the occasional admission of castanets. And if we depict to our imagination the singer with his characteristic features and costume, producing his sweet sounds on a beautiful summer night in a Spanish village, our impression will be all the more correct.

* *The Races of Man*, by Charles Pickering; London, 1854, p. 181.

† In describing the descendants of the Portuguese settlers in Malacca, who are a mixed race of Portuguese and aborigines, a recent traveller remarks that during a period of about two centuries they have managed to preserve their original tongue, and continue to speak a sort of broken Portuguese; that "they are great musicians, and are prolific to a degree; and at the close of the day the married men sit out in the verandahs of their houses fronting the street, discoursing, generally on the violin, some melancholy dirge for the amusement of their wives and families, who are gathered around them." (*Our Tropical Possessions in Malayan India*, by John Cameron; London, 1865, p. 374.) It would be interesting to know to what extent these people have adhered to the music of their Portuguese forefathers, which may have been partially adopted by Malay performers, and this would in some measure account for such observations as the above, made by travellers in the Malay Peninsula.

SPANISH AIR FROM ANDALUCIA.

Andantino.

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a 3/8 time signature, containing four measures of music. The middle and bottom staves are piano accompaniment, with a treble and bass clef respectively. The middle staff begins with a dynamic marking of *mf*. Both piano staves feature a rhythmic pattern of eighth notes and chords, with the middle staff including two triplet markings (indicated by a '3' above a bracket) in the second and fourth measures.

The second system of musical notation consists of three staves. The top staff continues the vocal line with four measures. The middle and bottom staves continue the piano accompaniment. The middle staff features two triplet markings in the second and fourth measures. The bottom staff continues the rhythmic accompaniment.

The third system of musical notation consists of three staves. The top staff continues the vocal line with four measures. The middle and bottom staves continue the piano accompaniment. The middle staff features two triplet markings in the second and fourth measures. The bottom staff continues the rhythmic accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the vocal line with four measures. The middle and bottom staves continue the piano accompaniment. The middle staff features four triplet markings in the first, second, third, and fourth measures. The bottom staff continues the rhythmic accompaniment.

Seras due-ña de mi vi - da . . . seras due-ña de mi

vi - da . . . si sa-bes correspon - der . . .

so - lo siento tu mu - dan - za . . .

porque la fin eres mu - ger . . . se-ras dueña de mi

vi - da . . .

mf

The Welsh and the Danes.—On the modification which the Anglo-Saxons have produced in the music of the ancient Britons it would be useless to speculate. Thus much, however, is certain, that it must have been very great. An invading race which in the conquered country retains and promulgates its own language, is sure also to preserve and to diffuse its own music. From some incidental statements occurring in the history of the Scandinavian invasions it

would appear that the music of the Danes bore a close resemblance to that of the Anglo-Saxons. King Alfred is recorded to have assumed for strategical purposes the disguise of a harper, passed into the Danish camp, and entertained his enemies with his music without arousing any suspicion; which could scarcely have been possible if his performances had been different from those of the Danes. However, records like these are too mythical to warrant any conclusions as to the degree of affinity between the music of the nations in question.

The Scandinavians, it must be remembered, had a footing in Britain during more than two centuries. When Alfred had defeated the Danes, he permitted them to settle in the province of Northumberland, and incorporated them with his subjects. Among the ancient songs and ballads of England and Scotland, collected by Percy, Ritson, Jamieson, and others, several are to be found the poetry of which is very similar to some Scandinavian compositions of equal or higher antiquity. In Mr. Halliwell's Dissertation on Popular Rhymes and Nursery Tales the identity of several English and Scottish children's ditties with certain verses current in Denmark, Sweden, and Norway, has been pointed out: and a recent traveller in the last-named country has contributed an interesting addition to the specimens hitherto known as being nearly identical with some in Britain.* The *reel* is a Danish as well as a Scottish national dance. Though it is now generally considered as belonging originally to Scotland, it was formerly popular in England also, and its name (from the Anglo-Saxon *hreol*, or *reol*) points rather to Denmark or Northern Germany as its original home, than to Scotland. Several of these dances still in use in some districts of Denmark, bear in construction a strong likeness to the old popular dances of Great Britain.

* See The Oxonian in Thelemarken, or Notes of Travels in South-Western Norway, by the Rev. Frederick Metcalfe. London, 1858, vol. ii. p. 179.

A SCOTCH REEL.

Allegro.

sfz

sfz

dolce

1 2

A DANISH REEL.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with chords and single notes. A dynamic marking *sfz p* is placed above the first measure of the bass line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. Dynamic markings *f* and *f p* are placed above the first and second measures of the bass line, respectively.

The third system of musical notation consists of two staves. The upper staff features a repeat sign (double bar line with two dots) after the first measure. The lower staff continues the bass line. A dynamic marking *dolce* is placed above the first measure of the bass line.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff concludes the piece with a double bar line and repeat dots. The lower staff continues the bass line with chords and single notes, also ending with a double bar line and repeat dots.

'SVEN I ROSENGÅRD;' A SWEDISH BALLAD.

Andante.

Hvar har du va - rit så län - ge, Du Sven i ro - sen -



gård? Jag har va - rit i stal - let, Kä - ra mo - der vår!

BURDEN.



I vän - ten mig sent; men jag kom - mer al - drig.

'WELISURMAAJA;' A FINNISH BALLAD.

Andantino.

Mis - täs tu - let, kus - tas tu - let Poi - ka - ni i - lo - nen?



Me - ren ran - nal - ta, me - ren ran - nal - ta, äi - ti - ni kul - ta - nen!

The reader interested in the poetry will find the Danish ballad in Berggreen's 'Danske Folke-Sange og Melodier;' the Swedish in Berggreen's 'Svenska Folk-Sånger och Melodier;' and the Finnish, with a German translation, in Schröter's 'Finnische Runen.'*

The above tunes are given partly with the object of inducing musical archæologists to ascertain the original tune of the ballad in Britain, where it appears to have now fallen into oblivion; but more especially to show the close resemblance

* See also Neue Zeitschrift für Musik, Band 34; Leipzig, 1851, p. 205. Moreover, the Finnish tune, with the poetry, will be found in 'Suomalaisen Kirjallisuuden Seuran Toimituksia;' Helsingissä, 1849.

which some of the old English tunes bear to those of the Scandinavians. The following tune, for instance, is in construction as well as in character very similar to those with which we have just become acquainted. This melody possesses an additional interest inasmuch as it is known to have been formerly used in Shakespeare's Hamlet for Ophelia's fragmentary song, "How should I your true love know?"

Andantino.



What appears most remarkable is the fact that we meet also with peculiar coincidences in the music of the Welsh and the Danes. Some of the tunes collected in South Wales remind us forcibly of tunes belonging to some old ballads of Denmark. There is reason to surmise that airs of the same stamp existed formerly also in Cornwall and other parts of England, but that in the course of time they became more confined to the secluded districts of Wales. Dr. Crotch, in his 'Specimens of Various Styles of Music,' has pointed out a Danish tune, the commencement of which is identical with that of the famous Welsh song 'Of noble race was Shenkin.' The tune of 'Ar hÿd i nôs,' one of the most popular songs of Wales, is also current in Denmark, especially among the peasantry in Jutland. It may be worth noticing that Jutland is generally believed to have been inhabited in ancient times by the same Celtic race which we find in Wales. But whether the tune originated in Denmark or in Wales is a question which probably will never be solved. Considering the close resemblance between the two melodies, it would be unjustifiable to assign a high antiquity to the transmission. The tune of the ballad just noticed was apparently diffused at a much earlier period, to judge from its transformations.

WELSH SONG—'AR HÏD I NÔS.'

Andantino.

Er bod rhai yn taer-u'n gal-ed, Ar hÏd y nôs; Ddar-fod i - mi
 goll - i'ngnar - iad Ar hÏd y nôs. Min - nau sydd heb
 fed - ru coel - io, I mi goll - i 'nghariad et - to, I mi goll - i
 'nghariad et - to; Ar hÏd y nôs.

DANISH SONG—'JYDSK VISE.'

Andantino.

Jeg gik ud at see mig om, see mig om; da kom til mig en
 Pi - ge from Pi - ge from: Vil du ud - i Aeg - te - stand, du
 faer ei no - gen be - dre Mand, be - dre Mand.

The Negroes and the American Indians.—There are some surprising points of similarity in the music of the aborigines of Western, Southern, and Eastern Africa. Among the numerous musical instruments appertaining to African nations, several of a peculiar construction are common with the different Kafir tribes and the Hottentots, as well as with the negroes. Dr. Prichard, in describing the Kafirs of

Southern Africa, observes that the same race of people and the same family of languages are spread far into the interior; and Mr. E. Norris adds: "The researches of Dr. Krapf, and the vocabularies of Dr. Peters, prove the correctness of this observation: they even go further, and appear to unite all the eastern nations, from the Equator to the Cape Colony, in one great family. The features, customs, and languages of these differ mutually no more than the Sichuana from the Amakosah. Future researches will determine whether or not this observation is to be extended throughout the southern continent: it may certainly be predicated of the tribes on the west coast."* There is consequently reason to surmise, and indeed we know it with some degree of certainty from the accounts of recent travellers, that the same musical instruments with which we are intimately acquainted through the negroes of Western Africa are also to be found far in the interior of this vast country.

The fondness of the negroes for music is notorious. "The general excellence of the negro ear for music," Dr. Pickering observes, "is a subject of common remark in the United States, and is manifested in many of the ordinary occurrences of life. Indeed, it has been stated, apparently on sufficient grounds, that much of our popular music [in the United States] can be traced to a negro origin. Observations on my recent journey have led me to suspect that some of this music may have a yet more distant source, and one perhaps more ancient than is commonly supposed."† Mrs. Fanny Kemble mentions with expressions of admiration the talent for music evinced by the negro slaves in Georgia in their vocal performances. With the acute discernment of a true artist she remarks that when listening to these songs, it always made her wish that some great musical composer could hear them. "With a very little skilful adaptation and instrumentation, I think one

* The Natural History of Man, by J. C. Prichard, edited and enlarged by Edwin Norris; London, 1855, vol. ii. p. 374.

† The Races of Man, by Charles Pickering; London, 1854, p. 190.

or two barbaric chants and choruses might be evoked from them that would make the fortune of an opera.”*

Considering the intense fondness of the negroes for music, it cannot surprise us that the slaves have introduced their musical instruments into America. These have been preserved so entirely unaltered that in some districts of South America a reference to their musical instruments will determine from which part of Africa the slaves have been imported.

The music of the American Indians has but little in common with that of the negroes. The instruments which were in use among the Indians at the time of the discovery of America, and those subsequently found in old tombs and other places, which for several centuries had remained undisturbed, remind us rather of Asiatic than of African people. These genuine evidences of the degree of cultivation in music attained by the American Indians before they came in contact with European and African races, are especially interesting, and deserve, it appears to me, a careful examination.

A few of the musical instruments introduced by the negro slaves into America, are now sometimes found in the hands of the Indians, and have been, by some travellers, erroneously described as genuine Indian instruments. There can, however, be no doubt that the use of the rattle in incantations, and in songs for the cure of diseases, is a custom which the aborigines of America and Africa adopted independently of each other; since it is mentioned in some of the earliest accounts which we possess of the New World. The *maraca* of the Indians in Brazil is a rattle made of a gourd containing grains of maize, and to which a wooden handle is affixed. When shaken it produces a loud and hollow sound.†

* Journal of a Residence on a Georgian Plantation, by F. A. Kemble; London 1863, p. 277.

† Lery, who wrote his History of Brazil nearly three hundred years ago, describes the same instrument thus: “Outre plus, y ayant en ce pays là une sorte d'arbre, qui porte son fruit aussi gros qu'un œuf d'Austruche, et de mesme figure, les Sauvages l'ayans percé par le milieu (tout ainsi que vous voyez en France les enfans percer de grosses noix pour faire des moulinets), puis creusé

Precisely similar is the *pehi* of the Indians of Guiana, which is used by the sorcerers in their incantations (called *obiah*) either for the purpose of expelling a malady, or for inflicting one. The natives, we are told by the missionaries, "would not dare to shake it except on special occasions. They would rattle it all night over a person who was ill, and at the same time sing their wild songs."

The same kind of rattle is to be found with most negro tribes in Africa. Moreover it is also found with the Kafirs in Eastern Africa. Captain Burton describes the *sange* of the medicine-men, and rain-makers of the Kafirs on the coast of Zanzibar, as "a hollow gourd, of pine-apple shape, pierced with various holes, prettily carved, and half filled with maize, grains, and pebbles; the handle is a stick passed through its length, and secured by cross pins." A person suffering from illness is believed to be visited by an evil spirit, called *p'hepo*, and the *mganga*, or medicine-man, is expected to heal the patient by expelling the unwelcome guest by means of his mysterious chants and rhythmical noise.*

Again, the Indians on the Rio Haupés (a tributary of the Rio Negro, South America), have a musical instrument called *juruparis*, or "devil," which is asserted to be an object of great veneration. Women are never permitted to see these instruments. "So stringent is this law, that any woman obtaining a sight of them is put to death, usually by poison. No youths are allowed to see them until subjected to a series of initiatory fastings and scourgings. The instruments are kept hidden in the bed of some stream, deep in the forest, at which no one dares to drink, nor to bathe in. At feasts they are brought out at nights, and blown outside of the houses of entertainment." Captain Burton mentions an

et mis dedans de petites pierres rôdes, ou bien des grains de leur gros mil, duquel il sera parlé ailleurs, passant puis apres un baston d'environ un pied et demi de long à travers, ils en font un instrumēt qu'ils nomment *Maraca*: lequel bruyant plus fort qu'une vessie de pourceau pleine de poix, nos Bresiliens ont ordinairement en la main." Histoire d'un Voyage fait en la terre du Bresil, par Jean de Lery; À la Rochelle, 1578, p. 118.

* The Lake Regions of Central Africa; London, 1860, vol. ii. p. 292.

equally mysterious instrument, which the negroes in Abeokuta, Western Africa, are in the habit of sounding, on certain peculiar occasions to terrify their women.* And Dr. Krapf relates that the *Wanika*, a Kafir tribe near Zanzibar, on certain festivals and solemn ceremonies make use of an instrument called *muansa-wa-kurri*, which is held in great veneration and awe. "No one not an elder was allowed to see the instrument. If children or women were to see it they would immediately fall dead, or the woman at least would not bear any more children. As soon, therefore, as those who are not summoned hear the bellow of the *muansa*, which is always played in the forest, even from a distance, they must hide in the wood, or in a house, and whoever neglects to do so has to pay the penalty of a cow, or a couple of oxen. It is evident that the elders use this instrument to retain the people in fear and subjection; for the *muansa* forms the centre of their civic and religious life; and when the *Wanika* sacrifice and pray for rain, or are going to strangle a misshapen child in the wood, or promulgate any new laws, it is always brought into play. Only certain individuals are initiated into the mystery of the *muansa*, and the initiation is accompanied by a plentiful donation of rice, palm-wine, meat, &c., made by the person who wishes to be initiated."†

Coincidences like these in the musical performances and customs of races unconnected with each other, and inhabiting different parts of the globe, are undoubtedly sometimes purely accidental; they are, however, not the less suggestive and noteworthy on this account.

The Scotch and the Hindus.—In comparing the Scotch music with that of certain Asiatic nations, we cannot fail to be struck with a peculiar resemblance caused by the employment of the pentatonic scale. Some inquirers conjecture

* Abeokuta and the Camaroons Mountains; an Exploration, by R. F. Burton; London, 1863, vol. i. p. 196.

† Travels, Researches, and Missionary Labours during an Eighteen Years' Residence in Eastern Africa, etc., by the Rev. Dr. J. Lewis Krapf; London, 1860, p. 164.

that this scale must have been brought from Asia to Europe by the Celts, and that in Scotland especially it retained its original characteristics most intact, the conditions of its preservation having been there most favourable. Others, again, believe this scale to be comparatively modern in Scotland, and attribute its origin to the peculiar construction of certain musical instruments. Now, the harp and the bagpipe may be considered as the principal instruments of the Scotch. The former has, however, become almost obsolete in Scotland. Both are also found in Central Asia, where they have existed apparently from the most remote period. Nay, what is more remarkable, these instruments as formerly constructed by the Scotch and Irish, were evidently almost identical with those still used in some Asiatic countries. A description of them will be given in a subsequent essay.

In an interesting leading article which appeared in the *Times* of November 23rd, 1864, after having graphically described the homage paid, on a recent diplomatic occasion in Hindustan, to the representative of Queen Victoria, by six hundred proud kings and chieftains glittering with emeralds and diamonds, the writer incidentally observes: "Whether from fastidiousness of taste or otherwise it might be dangerous to inquire, but of all European music, the Indian ear loves that of the Scottish bagpipe alone, and when the pipers of the 93rd were ordered out to play, the gratification of Her Majesty's princely vassals was complete. Three times were the pipes brought up and played round the great tent to the delight of the company; and the Maharajah of Cashmere, we are informed, has sent an embassy to Sealkote for the express purpose of getting instruction on the instrument from the Highland corps quartered there, while another hill chieftain has bespoken the genuine article direct from Edinburgh." The preference evinced by the Hindus for Scottish music before the music of other European nations is, from our previous observations, quite intelligible, and does not require any further comment.

Facts like these possess an additional interest, as suggesting the aid which we may derive from a familiarity with

the music of a people in whose favour we wish to insinuate ourselves. I would ask, might it not be especially advisable for missionaries, and other well-intentioned persons, who labour to spread Christianity and civilization in foreign countries, carefully to study the music as well as the peculiar predilections of the people whom they intend to benefit? The Jesuits in China, about a century and a half ago, evidently saw the advantage which might thus be obtained, and besides their scientific accomplishments, it was especially their skill in music which gained for them the willing ear of the emperor, and insured their influence in China. We know how greatly the Hottentots are attracted by the hymn-tunes of the Moravian Brethren in Southern Africa, and how fervently the negroes in America usually join in the musical portion of the Methodist service. Again, we know that in the Christian Church, during the fourth century, the influence of the singing as cultivated by the Arians was so powerful, that the Trinitarians felt compelled to adopt the same means in order to strengthen their position against their opponents; and further, that at the time of the Reformation, the congregational singing of the Protestants exercised so great an influence upon the religious fervour of the people, that the Roman Catholics deemed it advisable to introduce the same mode of singing into their devotional observances more frequently than they had hitherto been accustomed to do.

With indisputable facts like these before us, might we not expect our clergy to give due attention to the cultivation of an art which may justly be considered the innocent and charming handmaid of religion? And can it be doubted that those who go forth into the world to diffuse the Gospel, would achieve more than they are generally able to do, if they prepared themselves for the task by musical and ethnological as well as theological studies? It would be useless to speculate whether a greater number of savages have not been Christianized by judicious concessions made to their natural tastes than by exhortations, and whether sacred music has not often been more persuasive than sermons. However this may be, there can scarcely be a doubt that in

our endeavours to subdue and civilize savages, much unnecessary misery might in some instances have been avoided, had we properly understood and respected the ideas and tastes of the people. At any rate, it would be more in accordance with the spirit of the religion which we aim at diffusing, were we to study how to conquer with the Lyre rather than with the Sword.

CHAPTER X.

THE LIBRARY OF NATIONAL MUSIC.

MANY of the printed collections of national songs and similar compositions have scarcely become known beyond the countries in which they were published. I hope therefore to save the student time and trouble by submitting to him a survey of the most important works of this kind which have hitherto appeared in print. Some insignificant publications which cannot possibly be of any use, but would only mislead inexperienced inquirers, I have purposely left unnoticed. Of this class are especially many arrangements for the pianoforte or some other instrument, in which the compilers have allowed themselves arbitrary and unwarrantable alterations of the original melodies. On the other hand, I have deemed it necessary to embody in the list a few works which, although they do not treat principally on national music, yet contain essays or observations relating to the subject which are deserving of attention. In particular, certain publications of national poetry could not be omitted. Indeed many of these works contain statements and suggestions which are of essential use to the musical inquirer. I would take this opportunity to point out also the advantage which the student may expect to derive from a perusal of the popular legends and fairy tales of the nations with whose music he desires to familiarize himself. A considerable number of interesting works relating to the folk-lore of different countries, especially European, have been published during the last twenty years, and are easily accessible.

A few of the books in the following catalogue do not contain any musical notation. Wherever this is the case I have

mentioned the fact unless it is evident from the title. When no statement to the contrary is made, the book under notice generally contains musical compositions or examples in notation.

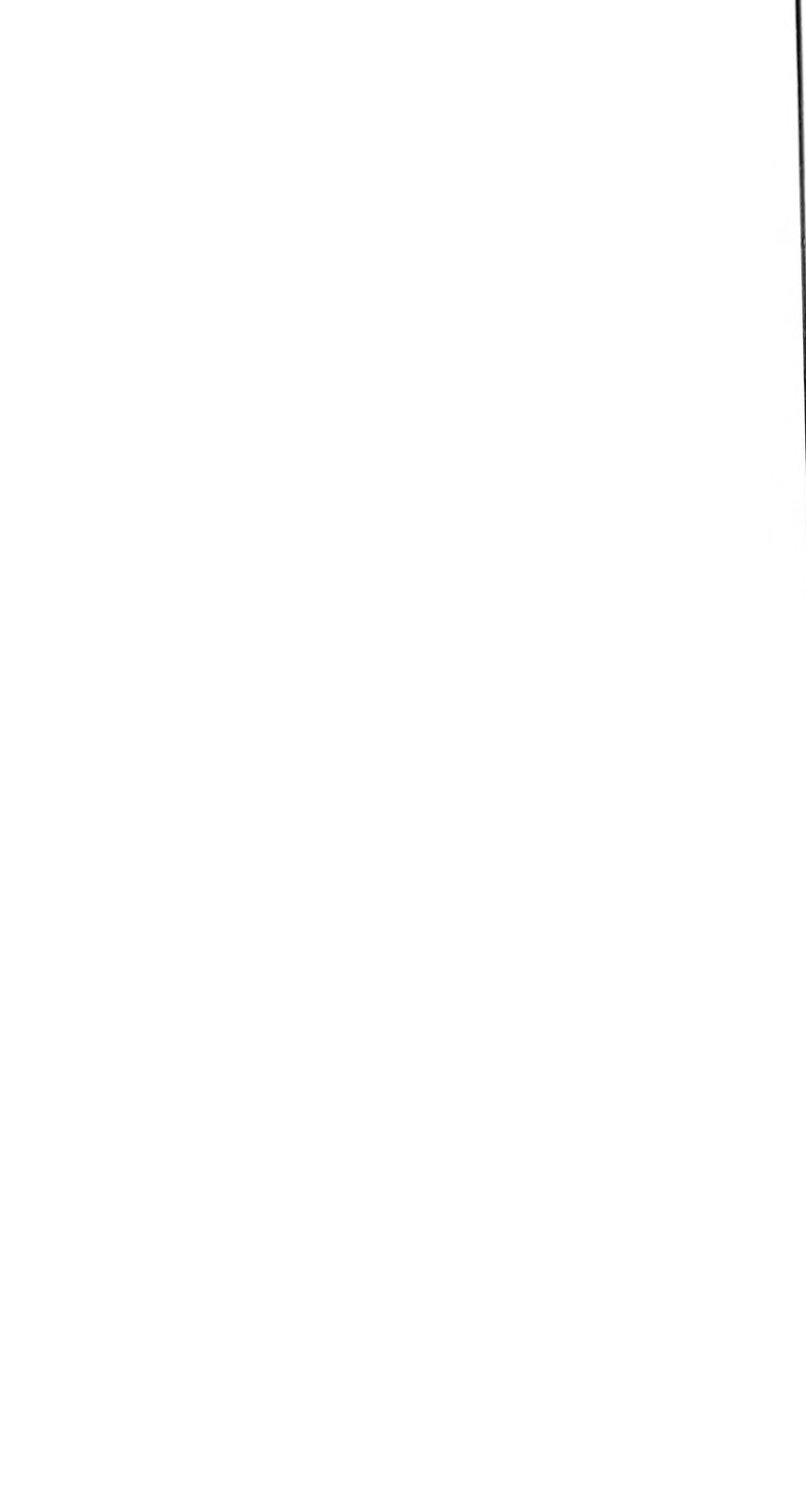
As it is not probable that the majority of readers will find this chapter sufficiently entertaining for perusal from beginning to end, I have thought it advisable to arrange the countries to which the books appertain in alphabetical order, so that the student may find readily the publications relating to the music of any nation in which he is particularly interested. But in several collections of tunes this plan could not be adhered to on account of their containing specimens from various countries. All these will be found under the head of *Miscellanies*.

Neither can I refrain from mentioning the advisableness of incorporating in the Library a few works on Ethnology. By a study of this interesting science simultaneously with the science of national music, the latter undoubtedly attains a higher and more general interest. Even where want of time or of inclination may deter the musician from occupying himself with ethnological studies, he will find one or two such books of much assistance for reference. I should recommend for this purpose the following works, as being easily accessible and of practical utility in musical investigations:—

- Prichard (James Cowles). *The Natural History of Man*; containing inquiries into the modifying influence of physical and moral agencies on the different tribes of the human family. Fourth Edition, edited and enlarged by Edwin Norris. Illustrated with sixty-two coloured plates engraved on steel, and one hundred engravings on wood. London, 1855, 8vo, 2 vols.
- Latham (Robert Gordon). *The Natural History of the Varieties of Man*. London, 1850, 8vo.
- Waitz (Theodor). *Anthropologie der Naturvölker*. Leipzig, 1859—64, 8vo, 4 vols.*

The objectionable custom prevalent among publishers of music not to print on the title page of a work the year of its

* A part of this work, translated into English, has recently been published by the Anthropological Society of London.



publication, has in several instances prevented my stating the time at which a collection of airs has been issued. Whenever it was ascertainable, I have not failed to give it with the title of the book.

There are many books of Travel which contain interesting accounts of the music of foreign nations, but the insertion of their titles would have swelled the catalogue to an undesirable extent. Indeed, it requires much discernment to draw a proper line between the admissible and the non-admissible books in a catalogue such as the present one. The reader acquainted with the difficulty will, I trust, criticise my attempt with indulgence.

MISCELLANIES.

- Fétis (F. J.) *Biographie universelle des musiciens*. Bruxelles, 1837, 8vo, 8 vols. The first volume contains: *Résumé philosophique de l'histoire de la musique*.
- Wolff (O. L. B.) *Braga; Sammlung Deutscher, Oesterreichischer, Schweizerischer, Französischer, Englischer, Schottischer, Spanischer, Portugiesischer, Brasilianischer, Italiänischer, Holländischer, Schwedischer, Dänischer, Russischer, Polnischer, Lithauischer, Finnischer, etc., Volkslieder in ihren ursprünglichen Melodien, mit Klavierbegleitung und unterlegter deutscher Uebersetzung herausgegeben*. Bonn, 8vo. Published in 14 numbers.
- Fulgence (G.) *Cent Chants populaires des diverses nations du monde, avec les airs, les textes originaux, des notices, la traduction française, avec accompagnement de Piano ou Harpe*. En quatre livraisons. À Paris, folio.
- Berggreen (A. P.) *Folke-Sange og Melodier, faedrelandske og fremmede, udsatte for Pianoforte*. Copenhagen, 1855, oblong folio, 4 vols. A large and valuable collection.
- Berggreen (A. P.) *Engelske, Skotske og Irske Folke-Sange og Melodier, samlede og udsatte for Pianoforte*. Second, much augmented edition. Copenhagen, 1862, oblong folio.
- Crotch (W.) *Specimens of various Styles of Music; third edition with corrections and additions*; London, folio, 3 vols. The first volume contains about 400 national tunes arranged for the pianoforte.
- Clementi (Muzio). *A Selection from the Melodies of different nations, with new Symphonies and Accompaniments for the Pianoforte; the Poetry by David Thomson*; London, folio.
- Jones (Edward). *Lyric Airs: consisting of Specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish National Songs and Melodies; to which are added basses for the harp or pianoforte*. London, 1804, folio.

- Jones (Edward). *Musical Curiosities: or a Selection of the most characteristic national songs and airs, many of which were never before published; consisting of Spanish, Portuguese, Russian, Danish, Lapland, Malabar, New South Wales, French, Italian, Swiss, and particularly some English and Scotch national melodies.* London, 1811, folio.
- Macgregor (John). *Eastern Music: Twenty melodies from the Egyptian, Greek, Jewish, Syrian, Turkish, and Arabic, for the voice, dulcimer, and drum, with pianoforte accompaniment and illustrations.* London, 4to.
- Dickson (C. H.). *Selection of Oriental and African music, collected and arranged for the pianoforte.* London (Cramer, Beale, and Chappell), folio. Contains ten pieces. Mr. Dickson was H.M. Consul at Soukoum Kalé and Redout Kalé.
- Calicot (W. H.) *Melodies of all Nations, arranged for the pianoforte.* London, 1851, folio, 2 books.
- Beyer (F.) *Vaterlands-Lieder (Chants patriotiques) für das Pianoforte bearbeitet.* Mayence, folio.
- Köhler (L.) *Volkstänze aller Nationen der Erde.* Brunswick, folio.
- Baumstark und Waldbrühl. *Bardale; Sammlung auserlesener Volkslieder der verschiedenen Völker der Erde, mit deutschem Texte und Begleitung des Pianoforte und der Guitarre herausgegeben.* Leipzig, oblong 8vo.
- Kayser (J. F.) *Orpheus; Neue Sammlung National-Lieder aller Völker, mit historischen und kritischen Anmerkungen.* Hamburg, 1853, folio.
- Brown (Dr.). *A Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions of Poetry and Music.* London, 1763, 4to. Contains no music. A German translation of this work is entitled: *Dr. Brown's Betrachtungen über die Poesie und Musik, aus dem Englischen übersetzt, mit Anmerkungen und zween Anhängen begleitet von Johann Joachim Eschenburg.* Leipzig, 1769, 8vo.
- Fink (G. W.) *Erste Wanderung der ältesten Tonkunst, als Vorgesichte der Musik.* Essen, 1831, 8vo.
- Gardiner (William). *The Music of Nature, or an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world.* London, 1832, 8vo.
- Eastcott (Rev. Richard). *Sketches of the Origin, Progress, and Effects of Music, with an account of the ancient bards and minstrels.* Bath, 1793, 8vo. Contains no music.
- Stafford (W. C.) *A History of Music.* Edinburgh, 1830, 12mo. A French translation: *Histoire de la Musique, par M. Stafford; traduite de l'Anglais, par Mme. Adèle Fétis; avec des notes, des corrections, et des additions par M. Fétis.* Paris, 1832, 8vo. A German translation: *Geschichte der Musik aller Nationen, nach Fétis und Stafford.* Weimar, 1835, 8vo.

- [La Borde]. *Essai sur la Musique ancienne et moderne.* Paris, 1780. 4to. 4 vols. The first volume contains much relating to national music, with drawings of Chinese and other instruments.
- Ambros (A. W.) *Geschichte der Musik.* Breslau, 1862, 8vo. Volume I. contains an account of the music of the Chinese, Hindus, Arabs, and various other nations.
- Graham (G. F.) *An Essay on the Theory and Practice of Musical Composition.* Edinburgh, 1838, 4to.
- On the Musical Instruments of Eastern Nations. See the 'New Edinburgh Review,' 1822. No. IV.
- Beaulieu (D.) *Mémoire sur l'Origine de la Musique.* Niort, 1859, 8vo.
- Dalberg (F. H. von). *Untersuchungen über den Ursprung der Harmonie und ihre allmähliche Ausbildung.* Erfurt, 1800, 8vo.
- Villoteau (J. A.). *Recherches sur l'Analogie de la Musique avec les arts qui ont pour objet l'imitation du langage, pour servir d'introduction à l'étude des principes naturels de cet art.* Paris, 1807, 8vo, 2 vols.
- Thibaut (A. F. J.) *Ueber Reinheit der Tonkunst.* Dritte vermehrte Ausgabe. Heidelberg, 1851, 8vo.
- Wolf (Ferdinand). *Ueber die Lais, Sequenzen und Leiche; ein Beitrag zur Geschichte der rhythmischen Formen und Singweisen der Volkslieder und der volksmässigen Kirchen- und Kunstlieder im Mittelalter.* Heidelberg, 1841, 8vo.
- Coussemaker (E. de). *Histoire de l'Harmonie au Moyen-âge.* Paris, 1852, 4to. Contains an account of the national songs of the Middle Ages.
- On the National Songs of the Ancient Greeks. See 'Morgenblatt,' 1819. No. 167, 169, and 170.
- On Songs of Trades. See Disraeli's *Curiosities of Literature; a New Edition.* London, 1858. Vol. II. p. 142.
- Alte Volksmelodien des Nordens. See 'Allgemeine musikalische Zeitung.' Leipzig, 1816. 18ter Jahrgang, p. 593.
- Stimmen der Völker. See 'Allgemeine musikalische Zeitung.' Leipzig, 1815. 18 Jahrgang, p. 245.
- Ueber die Musik einiger wilden und halbcultivirten Völker. See 'Allgemeine musikalische Zeitung.' Leipzig, 1814. 16ter Jahrgang, p. 509.
- Volksmelodien mitgetheilt von Weitzmann. See 'Neue Zeitschrift für Musik.' Leipzig, 1851. Band 35, No. 25.
- Observations with a View to an Enquiry into the Music of the East. By William Daune, Esq. See 'The Journal of the Royal Asiatic Society of Great Britain and Ireland,' Volume the Sixth. London, 1841.
- Rochlitz (Friedrich). *Für Freunde der Tonkunst.* Zweite verbesserte Auflage. Leipzig, 1830, 8vo., 5 vols. Volume I. contains an essay entitled 'Verschiedenheit der Wirkungen der Musik auf gebildete und ungebildete Völker.'

- Talvj. Versuch einer geschichtlichen Charakteristik der Volkslieder germanischer Nationen, mit einer Uebersicht der Lieder aussereuropäischer Völkerschaften. Leipzig, 1840, 8vo. This work contains no music, but is highly useful in the study of National Songs.
- Wolff (O. L. B.). Hausschatz der Volkspoesie; Sammlung der vorzüglichsten und eigenthümlichsten Volkslieder aller Länder und Zeiten, in metrischen und deutschen Uebersetzungen. Vierte Auflage. Leipzig, 1853, 8vo. Contains poetry only.
- Baumstark (E.). Auserlesene ächte Volksgesänge der verschiedensten Völker, mit Urtexten und deutschen Uebersetzungen. Darmstadt, 1835, oblong 8vo.
- [Robert Jamieson]. Illustrations of Northern Antiquities from the earliest Teutonic and Scandinavian Romances; being an abstract of the Book of Heroes, and Nibelungen Lay. With translations of Metrical Tales from the old German, Danish, Swedish, and Icelandic Languages; with notes and dissertations. Edinburgh, 1814, 4to. Contains no music.
- Kiesewetter (R. G.). Schicksale und Beschaffenheit des weltlichen Gesanges vom frühen Mittelalter bis zu der Erfindung des dramatischen Styles und den Anfängen der Oper. Leipzig, 1841, 4to.
- Herder (J. G. von). Volkslieder. Neue Ausgabe eingeleitet von Johannes Falk. Leipzig, 1825, 12mo, 2 vols.
- Gallini (Giovanni Andrea). A Treatise on the Art of Dancing. London, 1772, 8vo. Treats principally of National Dances.
- Czerwinski (Albert). Geschichte der Tanzkunst bei den kultivirten Völkern von den ersten Anfängen bis auf die gegenwärtige Zeit. Leipzig, 1862, 8vo.
- Bonnet (P.). Histoire Générale de la Danse sacrée et profane. Paris, 1774, 12mo. Contains no musical notation.
- Husk (W. H.). An Account of the Musical Celebrations on St. Cecilia's Day. London, 1857, 8vo. Contains no musical notation.
- Sandys (William). Christmastide; its History, Festivities, and Carols. London, 1852, 8vo.

AFRICA.

Almost every work of travel in Africa contains some interesting information respecting national music.

- Shaw (Thomas). Travels; or Observations relating to several Parts of Barbary and the Levant. Oxford, 1738, folio; Maps and Plates.— See also Travels by Höst, written in Danish.
- Tigretier eine Abyssinische Krankheit. See 'Allgemeine musikalische Zeitung.' Leipzig, 1833. Jahrgang 35, p. 137.
- Bowdich (T. Edward). Mission from Cape Coast Castle to Ashantee. London, 1819, 4to. Chapter X. of Part II. treats of the music of the negroes.

- Forbes (Frederick E.). Dahomey and the Dahomans; being the Journals of two missions to the King of Dahomey, in the years 1849 and 1850. London, 1851, 8vo., 2 vols. Contains no musical notation, but much information respecting the musical performances of the negroes, as well as specimens of their poetry.
- Voyage au Darfour, par Le Cheykh Mohammed Ebn-omar El-Toumsy (Réviseur en chef à l'École de Médecine du Kaire); traduit de l'Arabe par le Dr. Perron (Directeur de l'École de Médecine du Kaire). Paris, 1845, 8vo.
- Burchell (William J.) Travels in the Interior of Southern Africa. London, 1822-24, 4to, 2 vols.
[See Egypt.]

AMERICA.

- Hood (George). A History of Music in New England, with Biographical Sketches of Reformers and Psalmists. Boston, 1846, 8vo. Without music, but containing interesting information respecting the popular music during the last two centuries.
- American Melodies, edited by G. P. Morris, with illustrations by L. P. Glover. New York and Philadelphia, 12mo. Contains the poetry of the most popular songs in the United States at the beginning of the present century.
- Greene (J. W.). School Melodies, containing a choice Collection of Popular Airs, with original and appropriate words. Boston, 1852. Consists of children's songs popular in Boston and other towns of the United States.
- The Song Book of the School Room, by L. Mason and G. J. Webb. New York, 1857, oblong 8vo.—Collections of children's songs which are taught in schools, and in this way attain popularity, especially deserve attention in the study of national music, inasmuch as they affect the musical taste of the people. Those of the United States possess an additional interest, since it is from them that the national songs of that country are likely, in the course of time, principally to emanate. For the same reason the most popular collections of sacred songs and hymns used in Divine Worship, and among these especially those tunes which have become established favourites with the lower classes of society, are worthy of being examined. Many of these tunes, as well as the secular ones, are of German origin; but they have already attained some new features which, no doubt, will in the course of time become more marked and distinctive. The titles of one or two collections of the customary tunes to which the above remarks refer, will suffice.
- The Southern Harmony and Musical Companion, by William Walker. New edition. Philadelphia, 1847, oblong 8vo. Also by the same author: 'The Southern and Western Pocket Harmonist,'—a small book intended as an appendix to the Southern Harmony, containing the principal hymns, songs, choruses, and tunes generally

- sung in times of Revival at protracted camp-meetings of the different denominations of Christians.
- The Golden Censer; a Musical Offering to the Sabbath Schools, of Children's Hosannas to the Son of David. By W. B. Bradbury, author of 'The Golden Chain,' 'Golden Shower,' 'Oriola,' 'Jubilee,' 'Key-note,' &c. &c. New York, 1864, oblong 8vo.
- Our Church Music: a Book for Pastor and People. By R. S. Willis. New York, 1856, 8vo.—Church Music in America; its History and Peculiarities. By N. D. Gould. Boston, 1853, 8vo.
- Cyclopædia of American Literature. By Evert A. Duyckinck and George L. Duyckinck. New York, 1855, royal folio, 2 vols. Contains an account of several songs popular in the United States. See also, 'Dictionary of Americanisms,' by John Russell Bartlett. Second edition. Boston, U.S., 1859, royal 8vo.
- Rebel Rhymes and Rhapsodies; collected and edited by Frank Moore. New York, 1864, 12mo.
- Knight (Edward). Canadian Airs, collected by Lieutenant Back, with Symphonies and Accompaniments. London, 1823, folio. These are songs of the 'Voyageurs,' or Canadian boatmen, but without the original French words.
- Sagard (Fr. Gabriel). Le Grand Voyage du Pays des Hurons. Paris, 1632, 8vo. Contains curious accounts of the music of the Indians.
- Catlin (George). Letters and Notes on the Manners, Customs, and Condition of the North American Indians. London, 1841, 8vo, 2 vols. Contains much interesting information respecting the music of the Indians, but has no musical notation.
- Anmerkungen über drei Lieder des Irokesen. See 'Historisch-kritische Beyträge zur Aufnahme der Musik,' von F. W. Marpurg. Band V. Berlin, 1760, p. 341.
- Alcide d'Orbigny. Voyage dans l'Amérique Méridionale, exécuté pendant les années 1826—1833. Paris, 1833—1847, 4to. Contains an account of the music of several Indian tribes in Bolivia, with tunes.
- Schomburgk (Sir Robert). On the Natives of Guiana. See 'Journal of the Ethnological Society of London,' 1848, vol. i. p. 253.
- Stedman (J. G.) Narrative of a Five Years' Expedition against the Revolted Negroes in Surinam, in Guiana. London, 1796, 4to, 2 vols. Contains interesting information on the music of the negroes, with drawings of instruments.
- Parry (W. E.) Journal of a Second Voyage for the Discovery of a North-West Passage from the Atlantic to the Pacific. London, 1824, 4to. Some interesting account of the music of the Esquimaux.
- Crantz (David). History of Greenland. London, 1820, 8vo, 2 vols. Contains no musical notation.
- [See Brazil, Mexico.]

ARABIA.

Under this head may conveniently be ranged some dissertations on Arabic music which have been published in different countries.

Kiesewetter (R. G.). *Die Musik der Araber nach Originalquellen dargestellt*; begleitet mit einem Vorworte von dem Freiherrn von Hammer-Purgstall. Leipzig, 1842, 4to. Pp. 87—96 contain a list of treatises on music by Arabic and Persian writers.*

Alexandre Christianowitch. *Esquisse historique de la Musique Arabe aux temps anciens*. Cologne, 1863, folio.

A Treatise on Arab Music, chiefly from a work by Mikhâil Meshâkah of Damascus; translated from the Arabic by Eli Smith. See 'Journal of the American Oriental Society.' Boston, 1849, Vol. I. p. 171.

Romances vulgaires des Arabes. See 'Journal Asiatique,' IX. p. 257.

Daniel (F. Salvador). *La Musique Arabe, ses rapports avec la Musique Grecque et le Chant Grégorien*. Alger, 1863, 8vo. Contains no music. The author gives, page 80, a list of Arabic tunes which he has published in France. He also says that he has prepared for publication "un recueil d'environ quatre cents chansons mauresques, arabes, et kabyles, avec paroles françaises d'après le texte original, et un accompagnement de piano imitant le rythme des instruments à percussion usités chez les Arabes."

Altmann (Julius). *Die Wüstenharfe; eine Sammlung arabischer Volkslieder ins Deutsche übertragen*. Leipzig, 1856, 8vo. Consists of a collection of poetry only.

Wolf (Ferdinand). *Ueber die Musik und insbesondere den Gesang bei den Arabern*. See 'Conversationsblatt,' Wien, 1820, Nr. 94, 101, 102.

Niebuhr (Carsten). *Reisebeschreibung nach Arabien und andern umliegenden Ländern*. Kopenhagen, 1774, 4to, 2 vols.—Vol. i. pp. 175—181, contains some interesting information respecting the music of the Arabs, with drawings of musical instruments.

[See Egypt.]

ARMENIA.

Alishan (the Rev. Leo M. of the Meehitaristic Society). *Armenian Popular Songs translated into English*. Venice (St. Lazarus), 1852, 8vo. Contains no music.

Peterman. *Ueber die Musik der Armenier*. See 'Zeitschrift der deutschen morgenländischen Gesellschaft.' Leipzig, 1851, Band V. p. 365.

Alexander Chodzko. [See Persia.]

* Many treatises on Music written in Arabic are found in public libraries of European towns.

AUSTRIA.

- Tschischka und Schottky. Oesterreichische Volkslieder mit ihren Singweisen gesammelt und herausgegeben. Zweite verbesserte und vermehrte Auflage. Pesth, 1844, 8vo. A carefully compiled collection.
- Anton Ritter von Spaun. Die Oesterreichischen Volksweisen dargestellt mit einer Auswahl von Liedern, Tänzen und Alpenmelodien. Wien, 1845, 8vo.
- Süsz (Maria Vinzenz). Salzburgische Volks-Lieder mit ihren Singweisen, gesammelt. Salzburg, 1865, 8vo.
- Peter (Anton). Volksthümliches aus Oesterreichisch-Schlesien. Tropaupau, 1865, 8vo.
- Edmund Freiherr von Herbert. Kärntnerische Volkslieder gesammelt und herausgegeben. Klagenfurt, folio. Contains 24 songs, with pianoforte accompaniment, collected in the province of Carinthia.
- Mickiewicz (A.). Dei Canti Popolari Illirici; Discorso tradotto da Orsatto Pozza, con una appendice de' testi Illirici. Zara, 1860, 12mo. Contains poetry only.
- Fischer (Carl). Steyrische Alpengesänge für eine Singstimme mit Begleitung des Pianoforte oder der Guitarre. Wien, oblong folio.
- Steyrische Volks-Lieder für das Pianoforte mit Original-text. Graz, folio. Contains 8 songs.
- Schouner (Paul). Tyroler Alpengesänge für eine Singstimme mit Begleitung des Pianoforte oder der Guitarre, gesammelt und herausgegeben. Wien, oblong folio.
- Moscheles (J.). The Tyrolese Melodies, in which are introduced the favourite Swiss airs as sung by the Tyrolese family Rainer. London, folio.
- Schmid (Anton). Joseph Haydn und Nicollo Zingarelli; Beweisführung dass J. Haydn der Tonsetzer des allgemein beliebten österr. Volks- und Festgesanges sei; nebst acht andern ausländischen Volks- und Festgesängen; mit 9 Musikbeilagen. Wien, 1847, 8vo.
- On the Hymn 'Gott erhalte Franz den Kaiser.' See 'Allgemeine musikalische Zeitung,' Leipzig, 1842, Jahrgang 44, No. 24. The same, Leipzig, 1843, Jahrgang 45, No. 29. 'Cäcilia, eine Zeitschrift für die musikalische Welt.' Mainz, 1843, Band 22, p. 152.
- Slovenske pjesmi Krajskiga Naroda. A collection of songs of the Slavic inhabitants of Carniola, edited by Achazel and Korytho. Laibach, 1839.

BALEARIC ISLANDS.

- Christmas (H.). The Shores and Islands of the Mediterranean, including a visit to the Seven Churches of Asia. London, 1851, 8vo, 3 vols. The first volume contains specimens of the poetry and music of the people.

BASQUE PROVINCES.

- Guipuzcoaco dantza gogoangarrien condaira edo historia beren soñu zar, eta itz neurtu edo versoaquin. Baita berac ongui dantzatzeco iracaste edo instruccioac ere. Obra bako andicoa eta chit premiazcoa, Guipuzcoatarren jostakdia gaitzie gabecoquin, lendabieico etorqui España argui eta garbi aien oitura maitagarrien gordacaiatecco, Beraren eguillea D. Juan Ignacio de Iztueta, Guipuzcoaco erri leial Zaldavian jaioa. Beardan escubidearequin. Donostian, Ignacio Ramon Barojaren Moldizteguian 1824 garren urtean eguiña. An account of the most remarkable dances of the Basques in Guipuzcoa, written by Don Juan Inacio de Iztueta. San Sebastian, 1824, 8vo.
- Euscaldun anciña anciñaco ta are lendabieico etorquien Dantza on iritci pozcarri gaitzie gabecoen soñu gogoangarriac beren itz neurtu edo versoaquin. Donostian, Ignacio Ramon Barojaren Moldizteguian, 1826 garren urtean eguiña. The Dance-tunes of the ancient and modern Basques, with the words belonging to some of them. San Sebastian, 1826, folio.
- Francisque-Michel. Le Pays Basque, sa population, sa langue, ses mœurs, sa littérature, et sa musique. Paris, 1857, 8vo.

BELGIUM.

[See Netherlands.]

BOHEMIA.

- Nápěvy Pjsnj Národnjch w Cechách. Sbjrka K. Jaromjra Erbena. Pruwodem Fortepiana opatril J. P. Martinowský. Prag, 1847, 4to. 3 vols. A collection of 300 songs, with pianoforte accompaniments.
- Altcechische Leiche, Lieder und Sprüche des XIV und XV Jahrhunderts, mit einer Einleitung und Anmerkungen, von Julius Feifalik. Wien, 1862, 8vo.
- Böhmische Volkslieder herausgegeben von J. R. von Rittersberg und F. D. Weber. Prag.
- Waldau (Alfred). Böhmische National-Tänze; Culturstudie. Prag, 1859, 12mo, 2 vols. A description of the various Bohemian dances, without musical notation.
- Nápěvy k Českému Zpěvníčku. Sestavil Franlíšek Martinec. Prag, 1856, oblong 8vo.
- On the popular music of Bohemia. See 'Allgemeine musikalische Zeitung,' Leipzig, 1800, Jahrgang II. p. 488; Leipzig, 1821, Jahrgang XXIII. p. 737.
- Wenzig (Joseph). Slawische Volkslieder, übersetzt. Halle, 1830, 12mo. Contains, besides Bohemian, also Slowackian, Wendish, Russian and Bulgarian national songs translated into German. With an interesting introduction on Slavonic national songs in general, but without music.

- Talvi. Historical View of the Languages and Literature of the Slavic Nations; with a Sketch of their Popular Poetry. New York, 1850, 8vo. Contains interesting information on the national songs of the Bohemians as well as of other Slavic races.
- Reichardt (J. F.). Briefe eines aufmerksamen Reisenden die Musik betreffend. Frankfurt, 1774, 8vo, 2 vols. The second volume contains an interesting letter on the musical talents of the inhabitants of Bohemia.
- Swaboda (W. A.). Sammlung altböhmischer lyrisch-epischer Gesänge. Prag, 1829, 8vo.
- Waldau (Alfred). Böhmisches Granaten. Prag, 1858—60, 12mo, 2 vols.
- Slowanske narodnj pjsne sebran, F. L. Czelakowskym. A collection of Slavic songs, edited by Czelakowsky. Prague, 1822—27.
- Narodni zpiew a ples slowanski s prowodem od J. Vasaka. Slavic songs and dance-tunes, with pianoforte accompaniments, edited by J. Vashak. Prague, 1844.
- Ceské národnj duchownj Pjsně, sebrané od J. W. Kamarýta. Prague, 1832, 2 vols. 12mo.

BRAZIL.

- Clasing (J. H.) Zwölf brasilianische Volkslieder gesammelt von C. V. mit dem ursprünglich portugiesischen Texte und einer deutschen Uebersetzung von Dr. B. Wolff, herausgegeben. Hamburg, oblong folio.
- Brasilianische Volkslieder und Indianische Melodien; Musikbeilage zu Dr. v. Spix und Dr. v. Martius Reise in Brasilien. Munich, 1823, 4to. Contains eight Modinhas, a dance called *lundum*, and fourteen Indian tunes.
- Alyra Pernambucana; Jornal Muzical para diversos instrumentos. Imprensa de Musica de Miguel Jose Rodrigues Vieira. Pernambuco, folio. A series of various pieces.
- Fink (G. W.) Etwas über Musik und Tanz in Brasilien; 'Allgemeine musikalische Zeitung,' Leipzig, 1833, Jahrgang 34, p. 19.

BRITTANY.

- Hersart de la Villemarqué: *Barzaz-Breiz*, Chants populaires de la Bretagne recueillis et publiés avec une Traduction française, des Arguments, des Notes et les Mélodies originales. Quatrième édition, augmentée. Paris, 1846, 8vo, 2 vols.
- Volkslieder aus der Bretagne. ins Deutsche übertragen von A. Keller und E. v. Seckendorff; mit 14 Originalmelodien. Tübingen, 1841, 8vo.
- Ballads and Songs of Brittany, by Tom Taylor, translated from the *Barzaz-Breiz* of Vicomte Hersart de la Villemarqué, with some of the Original Melodies harmonized. London, 1855, 4to.

BURMAH AND SIAM.

- History of Tenasserim, by Captain James Low. See the 'Journal of the Royal Asiatic Society of Great Britain and Ireland.' London, 1837, vol. iv. p. 42. Contains thirty Burmese, Siamese, and Malayan tunes, besides a description of the music of the Burmese and Peguans.
- Two Years in Ava, by an Officer of the Staff of the Quartermaster-General's Department. London, 1827, 8vo. Contains, pp. 215—222, an account of Burmese musical instruments, as well as tunes in our notation.
- Malcom (Howard). Travels in South Eastern Asia. Boston, 1839, 8vo, 2 vols. Vol I. p. 113, 202; vol. II. p. 197.
- Yule (Henry). A Narrative of the Mission sent by the Governor-General of India to the Court of Ava. London, 1858, 4to. Pp. 13—24, 85, 128, 178, 200, 352, 368.

CEYLON.

- On the Religion and Manners of the People of Ceylon, by M. Joinville. See 'Asiatic Researches.' Calcutta, 1801, vol. VII. p. 399.

CHINA.

- Amiot (Missionnaire à Pékin). Mémoire sur la Musique des Chinois tant anciens que modernes. Paris, 1780, 4to. This important dissertation forms vol. vi. of Mémoires concernant l'histoire, les sciences, les arts, les mœurs, les usages, etc. des Chinois. Contents: *Première Partie: Des huit sortes de sons.* Article premier: Du son en général; Art. II. Du son de la peau; Art. III. Du son de la pierre; Art. IV. Du son du métal; Art. V. Du son de la terre cuite; Art. VI. Du son de la soie; Art. VII. Du son du bois; Art. VIII. Du son du bambou; Art. IX. Du son de laalebasse. *Second Partie: Des Lu.* Art. I. Des Lu en général; Art. II. Des Lu en particulier; Art. III. Dimensions des Lu; Art. IV. Formation du système musical des Chinois; Art. V. Génération des Lu; Art. VI. De la circulation du son fondamental; Art. VII. Génération des Lu par les deux Koa, *kien* et *kouen*; Art. VIII. Génération des Lu par les quatre Koa, *kien* et *kouen*, *kiki* et *ouiki*; Art. IX. Génération des Lu par les lignes des hexagrammes qui composent douze Koa; Art. X. Génération des Lu par les nombres; Art. XI. Génération des Lu par les nombres, à la manière des anciens Chinois, depuis *Hoang-ty* jusqu'aux *Han*; Art. XII. Dimensions des Lu, calculés plus rigoureusement par les Chinois modernes; Art. XIII. Manière d'éprouver les Lu. *Troisième Partie: Des Tons.* Art. I. Ce que les Chinois entendent par *Ton*; Art. II. Des sept principes; Art. III. Si les Chinois

connoissent, ou ont connu anciennement, ce que nous appellons Contre-point ; Art. IV. Manière dont les Anciens accordoient le *Kin* à cinq ou à sept cordes. *Conclusion* : Hymne Chinois, en l'honneur des Ancêtres. Observations sur quelques points de la Doctrine des Chinois. Essai sur les Pierres sonores de Chine.*

Traducción manuscrita de un libro sobre la musica de los Chinos, compuesto por Ly-Koang-ti, Doctor y Miembro del primer Tribunal de letras, Ministro del Imperio, etc., adornada de varias reflexiones y notas curiosas. This interesting essay is contained in 'Variedades literarias, o Coleccion de piezas escogidas de literatura, asi originales, como traducidas de diversos Idiomas al Frances, pertenecientes à las Artes, y Ciencias: Por los Señores Arnod, y Suard. Traducidas al Castellano por Don Felix Fguia.' Madrid, 1779, 12mo, vol. ii. p. 39. In the same volume will be found, p. 195, an essay on the dances of the Chinese, entitled 'Memoria sobre los Bayles de los Chinos, sacada de una Traducción manuscrita de algunas obras de Confucio.' These two essays have been published also in French. See, 'Variétés littéraires, ou Recueil de Pièces tant originales que traduites.' Paris, 1768, 4 vols. 12mo. Vol. I. p. 472, and vol. II. p. 389.

Lay (G. Tradescant). The Chinese as they Are ; their Moral, Social, and Literary Character. London, 1841, 8vo. Chapter VIII. *Music of the Chinese*. For an interesting dissertation on the same subject by the same writer, see 'The Chinese Repository,' Canton, 1840, 8vo, p. 38.

On the Musical Notation of the Chinese ; by the Rev. E. W. Syle. See 'Journal of the North-China Branch of the Royal Asiatic Society.' Shanghai, 1859, No. 2, p. 176.

Histoire générale de la Chine, ou Annales de cet Empire ; traduites du *Tong-kién-kung-mou* par le feu Père Joseph-Anne-Marie de Moyriac de Mailla. Paris, 1777—83, 4to, 12 vols. Vol. I. p. 9, 26 ; III. p. 8 ; IX. p. 607.

Du Halde (J. B.). Description de l'Empire de la Chine et de la Tartarie Chinoise. A la Haye, 1736, 4to, 4 vols. Vol. I. pp. 269—274 ; and Vol. III. p. 328, *De leur Musique*.

Barrow (John). Travels in China. London, 1804, 4to. Pp. 81, 313—318, 332, 483.

Bonnet. Histoire de la Musique et de ses effects. Paris, 1715, 12mo. Chapter VIII. treats on the music of the Chinese.

Fink (G. W.) Die Chinesische Musik. See 'Encyclopädie von Ersch und Gruber.' Vol XVI. p. 373.

CIRCASSIA.

Spencer (Edmund). Travels in Circassia, Krim Tartary, &c. London, 1837, 8vo, 2 vols. Vol. II. pp. 240, 333—343.

* The author gives, page 22, the titles of 69 Chinese dissertations on music.

DALMATIA.

Kacic-Miosic (O. Andr.). *Vienac uzdarja narodnoga*. A Collection of Dalmatian National Songs. With an Appendix: On the Literature of the Dalmatians. Zara, 1861, 4to.

DENMARK.

Udvalgte Danske Viser fra Middelalderen; efter A. S. Vedels og Syvs trykte Udgaver og efter haandskrevne Samlinger udgivne paa ny af Abrahamson, Nyerup, og Rahbek. Copenhagen, 1812. 8vo, 5 vols.

Udvalg af Danske Viser fra Midten af det 16de Aarhundrede til henimod Midten af det 18de, med Melodier. J. Forening med Auditeur P. Rasmussen udgivet af R. Nyerup. En Fortsættelse af de i Aarene 1812-14 udgivne Kjæmpeviser. Copenhagen, 1821, 8vo, 2 vols.

Berggreen (A. P.). *Danske Folke-Sange og Melodier*, samlede og udsatte for Pianoforte. Anden meget forøgede udgave. Copenhagen, 1860, oblong folio. Contains 205 melodies, harmonized.

Ancient Danish Ballads, translated from the Originals by R. C. Alexander Prior. London, 1860, 8vo, 3 vols. Contains no music.

Altdänische Heldenlieder, Balladen und Märchen, übersetzt von W. C. Grimm. Heidelberg, 1811, 8vo. No music.

Grundtvig (Svend). *Danmarks Gamle Folkeviser*, udgivne. Copenhagen, 1853-62, imp. 8vo, 3 vols. No music.

On Danish Ballads. See '*Brugur*, ein litterarisches Magazin der deutschen und nordischen Vorzeit,' herausgegeben von Böckh und Gräter. Vol. III. Leipzig, 1794, p. 285.

The oldest collections are by Söfrenson Wedel, and by Peter Syv.

EGYPT.

Description historique, technique et littéraire, des instrumens de musique des Orientaux, par M. Villoteau. This valuable dissertation is contained in *Description de l'Égypte, ou Recueil des Observations et des Recherches qui ont été faites en Égypte pendant l'expédition de l'armée française*. Seconde édition publiée par C. L. F. Panckoucke. Paris, 1823, 8vo. Vol. XIII, p. 221—568. With three Plates containing representations of musical instruments. (The same dissertation in the First Edition. Paris, 1809, folio. *État moderne*. Tome VII, p. 847—1016.)

Contents:—*Première Partie: Des instrumens à cordes connus en Égypte*. Chapitre premier, De l'éoul. Chapitre II., Du tanbour kebyr tourky. Chapitre III., Du tanbour charqy. Chapitre IV., Du tanbour boulgary. Chapitre V., Du tanbour bouzourk. Chapitre VI., Du tanbour

baghlamah. Chapitre VII., De la kemângèh roumy, ou de la viole grecque. Chapitre VIII., Du qânon. Chapitre IX., De l'instrument appelé en arabe *santir*. Chapitre X., De la kemângèh a'gouz. Chapitre XI., De la kemângèh farkh ou kemângèh soghayr. Chapitre XII., Du rebâb. Chapitre XIII., Du kissar, ou de la lyre éthiopienne. *Seconde Partie: Des instrumens à vent.* Chapitre premier, Du hautbois égyptien appelé en arabe *zamar*, ou *zournâ* suivant les Persans. Chapitre II., De l'e'râqyeh. Chapitre III., De la trompette des Égyptiens modernes, appelé *nefyr*. Chapitre IV., De la flûte à bec égyptienne, appelée en arabe *souffârah* ou *chabbâbeh*. Chapitre V., De la flûte égyptienne appelée en arabe *nây*. Chapitre VI., D'une espèce de flûte champêtre appelée en arabe *arghoul*. Chapitre VII., Du *zouqqarah*. *Troisième Partie: Des instrumens bruyans de percussion.* Chapitre premier, Considérations générales sur les instrumens bruyans de percussion. Chapitre II., Des crotales en général. Chapitre III., Des diverses timbales en usage en Égypte; des dimensions de chacune d'elles, de l'emploi qu'on en fait, et de la manière de s'en servir. Chapitre IV., Des instrumens bruyans, ou des tambours. *Quatrième Partie: Des instrumens de musique des nations étrangères dont un grand nombre d'habitans sont réunis en Égypte.* Chapitre unique, Des instrumens des divers peuples de l'Afrique.

De l'État Actuel de l'Art musical en Égypte, ou Relation historique et descriptive des recherches et observations faites sur la musique en ce pays, par M. Villoteau. This dissertation forms Vol. XIV. of Description de l'Égypte, Seconde Édition, Paris, 1826, 8vo. (The same dissertation in the First Edition, Paris, 1809, Folio. *État moderne*, Tome IV.) It is to be regretted that this valuable dissertation forms part of a large and expensive work, and is not to be had independently; since this circumstance has prevented its becoming so generally known to musicians as it deserves to be. Its Table of Contents is as follows:—

Première Partie: Des diverses espèces de musique de l'Afrique en usage dans l'Égypte, et principalement au Kaire. Chapitre I., De la musique arabe. Chapitre II., De la pratique de la musique parmi les Égyptiens modernes. Chapitre III., Chants et danses de quelques peuples de l'Afrique, dont un assez grand nombre d'habitans sont fixés au Kaire. Chapitre IV., De la musique des Abyssins ou Éthiopiens. Chapitre V., De la musique des Qobtes. *Seconde Partie: De la musique de quelques peuples de l'Asie et de l'Europe.* Chapitre I., De l'art musical chez les Persans; chansons persanes et turques. Chapitre II., De la musique des Syriens. Chapitre III., De la musique arménienne. Chapitre IV., De la musique grecque moderne. Chapitre V., De la musique des Juifs d'Égypte.

Lane (Edward William). An Account of the Manners and Customs of the Modern Egyptians. The Fifth Edition. London, 1860, 8vo. Chapter XVIII., *Music*.

ENGLAND.

- Wackerbarth (F. D.). *Music and the Anglo-Saxons; being some account of the Anglo-Saxon Orchestra.* London, 1837, 8vo.
- Rimbault (E. F.). *Musical Illustrations of Bishop Percy's Reliques of Ancient English Poetry: a collection of Old Ballad Tunes, etc.* London, 1850, imperial 8vo.
- Rimbault (E. F.). *Nursery Rhymes, with the Tunes to which they are still sung in the Nurseries of England.* Collected and Edited. London, 1846, small 4to.
- A Collection of Old Nursery Rhymes, with Familiar Tunes for Voice and Pianoforte. London: Chappell & Co., 4to. (with a Preface by E. F. Rimbault).
- A Collection of Old Christmas Carols, with the Tunes to which they are sung, chiefly traditional; together with a few of more modern date. London: Chappell & Co. 4to. (with a Preface by E. F. Rimbault.)
- A Collection of National English Airs; consisting of Ancient Song, Ballad, and Dance Tunes, interspersed with Remarks and Anecdotes, and preceded by an Essay on English Minstrelsy. The Airs harmonized for the Pianoforte by W. Crotch, Mus. Doc., G. A. Macfarren, and J. Augustine Wade. Edited by W. Chappell. London, 1838, 4to.
- Popular Music of the Olden Time; a Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. With short Introductions to the different Reigns, and Notices of the Airs from Writers of the Sixteenth and Seventeenth Centuries; also a short Account of the Minstrels. By W. Chappell. The whole of the Airs harmonized by G. A. Macfarren. London, royal 8vo, 2 vols.
- A Selection of the most popular Melodies of the Tyne and the Wear; consisting of Twenty-four Original Airs peculiar to the Counties of Durham and Northumberland. Published by Robert Topliff. London, folio.
- C. St. George. *The Mona Melodies; a Collection of Ancient and Original Airs of the Isle of Man.* Arranged for the Voice with a Pianoforte accompaniment, by an Amateur. London, 1820, folio.
- Jones (Edward). *The Cheshire Melodies; Provincial Airs of Cheshire.* London [1803?].
- [Ritson]. *A Select Collection of English Songs.* London, 1783, 8vo, 3 vols. The Third Volume contains the Tunes. A second and enlarged edition of this work was published in 1813.
- Clark (Richard). *An Account of the National Anthem entitled 'God save the King.'* London, 1822, 8vo.
- Sandys (William). *Christmas Carols, Ancient and Modern; with the Airs to which they are sung.* London, 1833, 8vo.

- Gilbert (Davies). *Ancient Christmas Carols of the West of England.* London, 1823, 8vo.
- The Sea Songs of Charles Dibdin. Edited by Kitchiner. London, 1823, 4to.
- Kitchiner (Dr. W.). *Loyal and National Songs of England.* London, 1823, folio.

Although most of the following works do not possess any musical notation, they are nevertheless of considerable importance in the study of English National Music.

- Percy (Thomas). *Reliques of Ancient English Poetry.* London, 1765, 8vo, 3 vols. There are several subsequent editions of this work.
- Halliwell (James O.). *The Nursery Rhymes of England.* The Sixth Edition. London, 1853, 8vo.
- Halliwell (James O.). *Popular Rhymes and Nursery Tales.* London, 1849, 8vo.
- Henderson (George). *The Popular Rhymes, Sayings, and Proverbs of the County of Berwick.* Newcastle-on-Tyne, 1856, 8vo.
- Sternberg (Thomas). *The Dialect and Folk-Lore of Northamptonshire.* London, 1851, 12mo. See also *Glossary of Northamptonshire Words and Phrases*, by Anne Elizabeth Baker. London, 1854, 2 vols.
- Ballads and Songs of Lancashire.* Collected, compiled, and edited with Notes, by John Harland. London, 1865, 8vo.
- Ancient Songs and Ballads from the Reign of King Henry III. to the Revolution.* Collected by Joseph Ritson. Second Edition. London, 1829, 8vo, 2 vols. With Observations on the Ancient English Minstrels, and Dissertations on the Vocal and Instrumental performances of the Ancient English.
- Ritson (Joseph). *Robin Hood; A Collection of all the Ancient Poems, Songs, and Ballads now extant relating to that celebrated English Outlaw.* New Edition. London, 1832, 12mo, 2 vols.
- Bell (John). *Rhymes of Northern Bards; being a Collection of Old and New Songs, and Poems peculiar to the Counties of Newcastle-upon-Tyne, Northumberland, and Durham.* Newcastle-upon-Tyne, 1812.
- Bell (Robert). *Early Ballads.* London, 1856, 12mo.
- Dixon (J. H.). *Ancient Poems, Ballads, and Songs of the Peasantry of England.* London, 1846, 8vo.
- Gutch (J. M.). *A Lytell Geste of Robin Hode; Ballads and Songs.* London, 1847, 8vo, 2 vols.
- Warton (Thomas). *The History of English Poetry.* A New Edition. London, 1824, 8vo, 4 vols.
- Evans (Thomas). *Old Ballads, Historical, and Narrative.* A New Edition. By R. H. Evans. London, 1810, 8vo, 4 vols.
- Wright (Thomas). *Songs and Carols; printed from a Manuscript of the Fifteenth Century.* London, 1842, 8vo.

- Brand (John). *Observations on the Popular Antiquities of Great Britain*. Edited by Sir Henry Ellis. London, 1853, 8vo, 3 vols.
- White (Walter). *Northumberland and the Border*. London, 1859, 8vo. Pp. 80, 112, 139, 335, 341.
- White (Walter). *A Month in Yorkshire*. London, 1858, 8vo. Pp. 61, 125, 238.
- [Ursinus]. *Balladen und Lieder altenglischer und schottischer Dichtart*. Berlin, 1777.
- [Bodmer]. *Altenglische und altschwäbische Balladen*. Zürich, 1781, 2 vols.

ESTHONIA.

- Neus (H.). *Esthnische Volkslieder; Urschrift und Uebersetzung*. Reval, 1850, 8vo, 3 vols. Contains no music.
- Punschel (J. L. E.). *Evangelisches Choralbuch zunächst in Bezug auf die deutschen, lettischen und esthnischen Gesangbücher der russischen Ostsee-Provinzen bearbeitet*. Dorpat, 1850, oblong folio.
- Specimens of the Popular Poetry of the Esthonians, Finns, and of several other nations, translated into English, and also in their original languages, are given in R. G. Latham's 'The Nationalities of Europe.'* London, 1863, 8vo, 2 vols.

FAROE ISLES.

- Lyngbye (H. Ch.). *Faeroiske Qvæder om Sigurd Fofnersbaane og hans Aet, med en Anhang; samlede og oversatte*. Randers, 1822, 8vo. Contains no music, but gives a description of the songs and dances of the Faroe Islanders. Tunes are given in Berggreen's *Danske Folke-Sange*.
[See Denmark.]

FINLAND.

- Suomen Kausan Laulantoja Pianolla Soitettavia*. Helsingissä, 1849, oblong 8vo. A Collection of Finnish Songs with Pianoforte accompaniments.
- Finnische Runen; finnisch und deutsch, von Schröter*. Stuttgart und Tübingen, 1834, 8vo.
- Runen finnischer Volkspoésie, gesammelt und übersetzt von Julius Altmann*. Leipzig, 1856, small 8vo. Contains no tunes.
- Kalewala, das National-Epos der Finnen, ins Deutsche übertragen von Anton Schiefner*. Helsingfors, 1852, 8vo. No musical notation. The same in Finnish by Lönnrot (Helsingfors, 1835); in Swedish by Castren (Helsingfors, 1841); in French by Léouzou le Duc (Paris, 1845).
- Essay on the Music of the Finns*. See '*Neue Zeitschrift für Musik*.' Leipzig, 1851; Band 34, p. 205.

Interesting information on the music of the Finns is contained in the following two works of travel:—

- Acerbi (Joseph). Travels through Sweden, Finland, and Lapland. London, 1802. Vol. I. p. 219, 281, 294, 300—322, 328, 391. Vol. II. p. 325.
- Clarke (Edward Daniel). Travels in various Countries of Europe, Asia, and Africa. London, 1810. Part III., sec. I., p. 522, 531; sec. II. 447.

FRANCE.

- Chants et Chansons populaires de la France; Nouvelle Édition illustrée d'après les dessins de MM. E. de Beaumont, Daubigny, Duboulez, &c. Paris, 1848, royal 8vo, 3 vols.
- Chansons populaires des Provinces de France; notices par Champfleury; accompagnement de Piano par J. B. Weckerlin. Paris, 1860, royal 8vo.
- Chants et Chansons populaires des Provinces de l'Ouest, Poitou, Saintonge, Anis et Angoumois, avec les airs originaux, recueillis et annotés par Jérôme Bujeaud. Niort, 1866, 2 vols, royal 8vo.
- Chansons et Airs populaires du Béarn, recueillis par Frédéric Rivarès. Pau, 1844, royal 8vo.
- Poésies populaires de la Lorraine; publication de la Société d'Archéologie Lorraine. Nancy, 1854, 8vo.
- Grosjean (R.). Airs des Noël's Lorrains, recueillis et arrangés pour Orgue ou Harmonium. Nancy, 1862, oblong folio.
- Les Noël's Bressans de Bourg de Pont-de-Vaux et des paroisses voisines; augmentés de plusieurs couplets inédits; suivis de six Noël's Bugistes, de trois anciens Noël's Français, et des airs en musique. Corrigés sur les premières éditions, traduits et annotés par Philibert Le Duc. Bourg-en-Bresse, 1845, small 8vo.
- Recueil des Noël's composés en Langue Provençale par Nicolas Saboly, avec les airs notés, recueillis, et arrangés pour le Piano ou l'Orgue, par Fr. Seguin. Avignon, 1856, folio.
- Étude sur la Poésie populaire en Normandie, et spécialement dans l'Avranchin, par Eugène de Beaurepaire. Avranches, 1856, 8vo.
- Six Chansons populaires de l'Angoumois, recueillis et annotés par J. F. Eusèbe Castaigne. Angoulême, 1856, 8vo.
- Usages et Chansons populaires de l'ancien Bazadais, par Lamarque de Plaisance. Bordeaux, 1845, 8vo.
- Recueil des Noël's anciens au patois de Besançon. Besançon, 1852, 8vo.
- Noël's nouveaux sur des vieux airs, par Ch. Ribault de Langardière. Bourges, 1857, 8vo.
- Chants populaires recueillis dans le Pays Missin par le Cte. de Puymaigre. Metz, 1865, 8vo.
- Les Noces de Campagne en Berri, par Ch. Ribault de Langardière. Bourges, 1857, 8vo.

- Echos du temps passé; recueil de Chansons, Noëls, Madrigaux, Brunettes, etc., du douzième au treizième siècle, suivis de chansons populaires, transcrites avec accompagnement de piano par J. B. Wekerlin. Paris, 1856—57, royal 8vo, 2 vols.
- Des Spinola de Gênes et de la Complainte depuis les temps reculés jusqu'à nos jours, par Kühnholtz. Montpellier, 1852, 4to.
- Album Auvergnat, par J. B. Bouillet. Moulins, 1848, royal 8vo.
- Instructions relatives aux Poésies populaires de la France. Décret du 13 Septembre, 1852, publié par le ministère de l'instruction publique et des cultes. Paris, 1853, 8vo.
- Lettres à M. le rédacteur du *Droit Commun* sur quelques Poésies populaires du Berri, par Ch. Ribault de Langardière. Bourges, 1856, 8vo.
- Chants historiques et populaires du temps de Charles VII. et de Louis XI., publiés pour la première fois d'après le manuscrit original, avec des notices et une introduction, par M. Le Roux de Lincy. Paris, 1857, sm. 8vo. Contains poetry only.
- Altfranzösische Volkslieder, gesammelt, mit Sprach- und Sach-erklärenden Anmerkungen versehen, und herausgegeben von O. L. B. Wolff. Leipzig, 1831, 12mo. Contains no music.
- La Clef des Chansonniers, ou Recueil des Vaudevilles depuis cent ans et plus, notés et recueillis pour la première fois, par J. B. Christophe Ballard. Paris, 1717, sm. 8vo, 2 vols.
- La Clé du Caveau, à l'usage de tous les Chansonniers français, des amateurs, auteurs, acteurs du vaudeville et de tous les amis de la Chanson, par C * * *, du Caveau Moderne. Paris, 1811, oblong 12mo.
- Anthologie Française, ou Chansons Choisies, depuis le 13^e siècle jusqu'à présent. Paris, 1765, 8vo, 3 vols.
- La Fleur des Chansons nouvelles. Lyon, 1586. A new edition of this work was published in the year 1830.
- S'ensuyvent plusieurs belles Chansons composées nouvellement, lesquelles ne furent jamais imprimées. Imprimées nouvellement à Paris, 1840.
- Le Romancero français, par P. Paris. Paris, 1833, 12mo.
- Kastner (Georges). Manuel général de Musique Militaire à l'usage des Armées Françaises. Paris, 1848, 4to.
- Kastner (Georges). Les Chants de l'Armée Française, ou Recueil de Morceaux à plusieurs parties composés pour l'usage spécial de chaque arme, et précédés d'un Essai historique sur les chants militaires des Français. Paris, 1855, folio.
- Mätzner (E.) Altfranzösische Lieder berichtet und erläutert. Berlin, 1853, 8vo.
- Delius (N.). Ungedruckte provencialishe Lieder, herausgegeben. Bonn, 1853, 8vo.
- Stöber (August). Elsässisches Volksbüchlein; Kinder- und Volksliedchen, Spielreime, &c. Strassburg, 1842, 8vo. Contains no music.
- Rittelmeyer (G. H. A.). Die evangelischen Kirchenliederdichter des

- Elsasses; Entwurf des ersten Buches einer Geschichte des evangelischen Kirchengesanges im Elsass. Jena, 1856, 8vo.
- [De Lusse]. Recueil de Romances historiques, tendres et burlesques, avec les airs notés; par M. D. L * *. Paris, 1767, 8vo.
- L'Évesque de la Ravalière; Discours sur l'ancienneté des Chansons françaises (dans les *Poésies du Roi de Navarre*. Paris 1745, T. I. p. 183).
- Cabrié (M.). Le Troubadour Moderne, ou Poésies populaires de nos provinces méridionales; traduites en Français. Paris, 1844, 8vo.
- Fétis (F. J.). Sur les Anciens Airs français; see *Révue musicale*, Tome III. p. 361.—Récherches sur la musique des rois de France; see *Révue musicale*, Tome XII. p. 195, 218, 233, 242, 257.
- Notices. See 'Allgemeine musikalische Zeitung.' Leipzig, Jahrgang XLIV. No. 31.—'Neue Zeitschrift für Musik, Leipzig.' Band V. p. 43; Band XI. No. 6.—'Cäcilia.' Mainz, Band XXVII. p. 226. [See Brittany.]

GALICIA.

- Piesni Polskie i Ruskie Ludu Galicyjskiego. Z muzyka instrumentowana przez Karola Lipinskiego. Zebral i wydal Wacław z Oleska. We Lwowie, 1833, 8vo, 2 vols. Songs of the Polish and Russian people in Galicia, collected and published by Venceslas Zaleski; with an interesting introductory essay. The second volume contains 160 airs with pianoforte accompaniments, arranged by Karl Lipinski.
- Pjesni ludu Polskiego w Galicyi zebr Zegota Pauli. Songs of the Polish inhabitants of Galicia, collected by Z. Pauli. Lemberg, 1838.
- Pjesni ludu Ruskiego w Galicyi zebr Zegota Pauli. Songs of the Russian inhabitants (the Russniaks) of Galicia, collected by Z. Pauli. Lemberg, 1839.

GERMANY.

- Kretschmer und Zuccalmaglio. Deutsche Volkslieder mit ihren Original-Weisen. Berlin, 1838—40, 8vo, 2 vols.
- Erk und Irmer. Die deutschen Volkslieder mit ihren Singweisen. Leipzig, 1843, 8vo.
- Erk (Ludwig). Deutscher Liederhort; Auswahl der vorzüglichsten deutschen Volkslieder aus der Vorzeit und der Gegenwart, mit ihren eigenthümlichen Melodien, herausgegeben. Berlin, 1856, royal 8vo.
- Franz Wilhelm Freiherr von Diefurth. Fränkische Volkslieder mit ihren zweistimmigen Weisen, wie sie vom Volke gesungen werden, gesammelt und herausgegeben. Leipzig, 1855, 8vo, 2 vols.
- Oberbayerische Volkslieder mit ihren Singweisen gesammelt und herausgegeben von H. M. München, 1846, 8vo.

- Arnim und Brentano. Des Knaben Wunderhorn; Alte deutsche Lieder, gesammelt. Neue Ausgabe. Berlin, 1857, 8vo, 4 vols. This celebrated work does not contain any tunes.
- Becker (Carl Ferdinand). Die Hausmusik in Deutschland in dem 16ten, 17ten, und 18ten Jahrhunderte. Leipzig, 1840, 4to.
- Becker (C. F.). Lieder und Weisen vergangener Jahrhunderte. Leipzig, 1853, sm. 4to.
- Reissmann (August). Das deutsche Lied in seiner historischen Entwicklung. Cassel, 1861, 8vo.
- Schneider (K. E.). Das musikalische Lied in geschichtlicher Entwicklung übersichtlich und gemeinfasslich dargestellt. Leipzig, 1863, 8vo.
- A Selection of German National Melodies, with the words both in the Original and translated into English by C. B. Impey, Esq., W. Sotheby, Esq., the Hon. W. Spencer, Viscount Strangford, W. Tighe, Esq., and S. Tolfrey, Esq. The whole accompanied by a Treatise on National Music, and the airs selected by Charles Baron Arnim. The introductory Symphonies by J. Mazzinghi. London, 1815, folio. This publication as well as the following one are of but little value.
- Mollwo and Derwort. Collection of Select German National Melodies, arranged with accompaniment of Pianoforte or Guitar. London, folio. Most of these songs are not national airs, strictly speaking.
- Cantica Spiritualia; oder Auswahl des schönsten geistlichen Lieder älterer Zeit in ihren originalen Singweisen, und grossentheils auch ihren alten Texten; aus dem reichen Lieder- und Melodienschatze der katholischen Kirche und des katholischen Volkslebens gesammelt. Vol I. Augsburg, 1845; Vol. II. München, 1847, 4to.
- Zarnack (August). Deutsche Volkslieder mit Volksweisen für Volksschulen; nebst einer Abhandlung über das Volkslied. Berlin, 1818—20. In two vols. 8vo, with the musical notation in two vols. sm. oblong folio.
- Fink (G. W.). Musikalischer Hausschatz der Deutschen. Leipzig, 1843, royal 8vo.
- Pröhle (Heinrich). Weltliche und geistliche Volkslieder und Volksschauspiele. Aschersleben, 1855, sm. 8vo.
- Meier (Ernst). Schwäbische Volkslieder mit ausgewählten Melodien, aus mündlicher Ueberlieferung gesammelt. Berlin, 1855, 8vo.
- Scherer (Georg). Die schönsten deutschen Volkslieder mit ihren eigenthümlichen Singweisen gesammelt und herausgegeben. Stuttgart, 1864, 4to.
- Hommel (Friderich). Geistliche Volkslieder alter und neuer Zeit, mit ihren Singweisen herausgegeben. Leipzig, 1864, royal 8vo.
- Pocci und Raumer. Alte und neue Kinder-Lieder mit Bildern und Singweisen. Leipzig, sm. 4to.
- Richter und Marschner. Alte und neue Studenten-Lieder mit Bildern und Singweisen. Leipzig, 4to.

- Auswahl deutscher Lieder mit ein- und mehrstimmigen Weisen. Neunte Ausgabe (Leipziger Commers-Buch) Leipzig, 1860, sm. 4to. Poci, Richter, und Scherer. 150 alte und neue Jäger- Soldaten- und Volkslieder mit Bildern und Singweisen. Leipzig, sm. 4to.
- Hoffman von Fallersleben und Ernst Richter. Schlesische Volkslieder mit Melodien, aus dem Munde des Volks gesammelt. Leipzig, 1842, 8vo. This is one of the best collections of German national songs which has been published.
- Roger (Juliusz). Piesni Ludu Polskiego w Górnym Szlasku z muzyka zebrał i wydal. Wroclaw, 1863, 8vo. Polish national songs of the inhabitants of Upper Silesia, published in Breslau, by Julius Roger.
- Polnische Volkslieder der Oberschlesier, übertragen von Hoffman von Fallersleben. Cassel, 1865, 8vo.
- Piosnki Ludu Wielkopolskiego zebrał i wydal J. J. Lipinski. Poznan, 1842, sm. 8vo. Polish national airs from the province of Posen.
- Haupt und Schmalzer. Volkslieder der Wenden in der Ober- und Nieder-Lausitz, aus dem Volksmunde aufgezeichnet. Grimma, 1841, 4to, 2 vols. The first volume contains about 330 songs of the Wends in the Upper Lausitz, and the second volume about 200 songs of the Wends in the Lower Lausitz. With Wendish and German words.
- On the Music of the Wends. See 'Provincialblätter.' Dessau, 1782. Vol. I.
- Berggreen (A. P.). Tydske Folke-Sange og Melodier samlede og udsatte for Pianoforte. Second edition, Copenhagen, 1863, oblong folio.
- Grimm (Jacob). Ueber den altdeutschen Meistergesang. Göttingen, 1811, 8vo.
- Wolff (O. L. B.). Sammlung historischer Volkslieder und Gedichte der deutschen, aus Chroniken, fliegenden Blättern und Handschriften zusammengetragen, Stuttgart und Tübingen, 1830, 8vo. Contains poetry only.
- Nicolai (F.) Eyn feyner kleyner Almanach vol schöner echter lieblicher Volkslieder, lustiger Reyen vndt kleglicherr Mordlggeschichte, gesungen von Gabriel Wunderlich weyland Benkelsengerrn zu Dessaw, herausgegeben von Daniel Seuberlich, Schustern zu Ritzmück am der Elbe. Berlynn und Stettyn, 1777—78, 8vo.
- Meinert (J. G.) Alte deutsche Volkslieder in der Mundart des Kurländchens. Wien und Hamburg, 1817, 8vo. Contains poetry only.
- Soltan (F. L. v.). Einhundert deutsche historische Volkslieder. Leipzig, 1836.—Deutsche historische Volkslieder, zweites Hundert, herausgegeben und mit Anmerkungen versehen von H. R. Hildebrand. Leipzig, 1856, 8vo. Contains poetry only.
- Deutschland's Kampf- und Freiheits-Lieder, illustriert von Bleibtren. Leipzig, 1864.
- Kolbe (K. Chr. W.). Berg-Reien-Buch, oder Sammlung neuer bergmännischer Lieder lust- und ernsthaften Inhalts. Halberstadt, 1802, 12mo.



- Büsching und von der Hagen. Sammlung deutscher Volkslieder mit einem Anhang flamländischer und französischer, nebst Melodien. Berlin, 1807, 12mo. With a volume containing the tunes, in oblong 8vo.
- Erlach (F. K. von). Die Volkslieder der Deutschen. Mannheim, 1834—36, 5 vols., large 8vo.
- Uhland (L.). Alte hoch- und niederdeutsche Volkslieder mit Abhandlung und Anmerkungen herausgegeben. Stuttgart und Tübingen, 1844—45, 8vo. Contains no music.
- Görres (J.). Altdeutsche Volks- und Meisterlieder aus den Handschriften der Heidelberger Bibliothek, herausgegeben. Frankfurt, 1817, 8vo.
- Kanne (F. A.). Beitrag zur Musik-Geschichte des Mittelalters. See 'Allgemeine musikalische Zeitung.' Wien, 1817, No. 25, 26, 27.
- Ueber die deutschen Volkslieder zu Karl's des Grossen Zeiten. See 'Allgemeine musikalische Zeitung.' Wien, 1819, No. 37, 38, 40, 41.
- Mittler (F. L.). Deutsche Volkslieder. Marburg, 1855, 8vo.
- Schade (Oskar). Deutsche Handwerkslieder gesammelt und herausgegeben. Leipzig, 1865, 8vo. Contains no music.
- Körner (P. M.). Historische Volkslieder aus dem 16ten und 17ten Jahrhundert. Stuttgart, 1840.
- Silcher (F.). Deutsche Volkslieder mit Melodien, für eine oder zwei Singstimmen. Tübingen, oblong folio. Published in 8 numbers, each containing 12 songs.
- Freiherr von Reinsberg-Düringsfeld. Das festliche Jahr; in Sitten, Gebräuchen und Festen der germanischen Völker. Leipzig, 1863, 8vo.
- Clarus (L.). Das Passionsspiel zu Ober-Ammergan. Zweite verbesserte Auflage. München, 1860, 8vo.
- Müllenhoff (Karl). Sagen, Märchen und Lieder der Herzogthümer Schleswig Holstein und Lauenburg. Kiel, 1845, 8vo.
- Firmenich (J. M.). Germanien's Völkerstimmen. Berlin, 1845, &c., 8vo. Contains poetry only.
- Reimann (Fr. A.). Deutsche Volksfeste im neunzehnten Jahrhundert. Weimar, 1839, 8vo. Contains much information respecting the musical performances of the people on public festivities.
- Duller (Eduard). Das deutsche Volk in seinen Mundarten, Sitten, Gebräuchen, Festen und Trachten geschildert. Leipzig, 1847. The author describes several peculiar customs and festivities, with the usual songs and dances appertaining to them.
- Altenburg (Johann Ernst). Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst. Halle, 1795.
- Abhandlung von den Trompetern, ihren Rechten und Vorzügen. See 'Abhandlungen der Prüfenden Gesellschaft zu Halle;' 5te Probe. 3te Abtheilung, p. 409—446; and Fortsetzung, Theil IV., No. 3. Halle, 1741, 8vo.
- Musikalischer Lehrbrief. See 'Cæcilia, eine Zeitschrift für die musikalische Welt,' Band I. (Mainz, 1824), p. 276.

- Chrysander (Friedrich). *Jahrbücher musikalischer Wissenschaft.* Leipzig, 1836, 8vo.
- Hoffman von Fallersleben. *Geschichte des deutschen Kirchenliedes bis auf Luthers Zeit.* Hannover, 1861, 8vo.
- Tucher (Freicher von). *Schatz des evangelischen Kirchengesanges.* Leipzig, 1848, 4to.
- Kniemund (H. A.). *Kurze Geschichte des katholischen Kirchengesanges.* Mainz, 1850, 8vo. Contains no music.
- Weitershausen (Karl). *Liederbuch für deutsche Krieger und deutsches Volk; mit Melodien.* Darmstadt, 1830, 12mo.
- Müller (Niclas). *Liederbuch für die Veteranen der grossen Napoleonsarmee von 1803—4.* Mainz, 1837, 8vo.
- Lays of the Minnesingers, or German Troubadours. London, 1825, 8vo.
- Notices* See 'Cæcilia, eine Zeitschrift für die musikalische Welt.' Band XXI. (Mainz, 1842), p. 52; Band XXVII. (Mainz, 1848), p. 208, 224. 'Allgemeine musikalische Zeitung,' Jahrgang XLIV. (Leipzig, 1842), No. 41, 50.—'Neue Zeitschrift für Musik,' Band V. (Leipzig, 1836), p. 123; Band XVI. (Leipzig, 1842), No. 39.—'Musikalisches Kunstmagazin' von J. F. Reichardt, Band I. (Berlin, 1782), p. 3. 'Bragur, ein litterarisches Magazin der deutschen und nordischen Vorzeit,' herausgegeben von Böckh und Gräter, Band III. (Leipzig, 1794), pp. 110, 207.
- [See Austria.]

GIPSIES.

- Liszt (Franz). *Des Bohémiens et de leur Musique en Hongrie.* Paris, 1859, 8vo.—The same work in German: Franz Liszt; *Die Zigeuner und ihre Musik in Ungarn; deutsch bearbeitet von Peter Cornelius.* Pesth, 1861, 8vo. Contains no music.
- Jüllig (Franz). *Zehn russische Zigeunerlieder für das Pianoforte übertragen.* Wien (Müller), folio.
- Borrow (George). *The Zincali; or an Account of the Gypsies of Spain; with an original collection of their songs and poetry, &c.* Second Edition. London, 1843, 8vo. 2 vols. Contains no musical notation. See also *The Bible in Spain*, by George Borrow. London, 1849, page 45;—and Grellmann (H. M. G.) *Historischer Versuch über die Zigeuner.* Göttingen, 1787, p. 92, 94, 153.
- On the Music of the Gypsies in Russia. 'See *Neue Zeitschrift für Musik*,' Band V. (Leipzig, 1836), p. 27.
- [See especially Hungary, Transylvania.]

GREECE.

- Kiesewetter (R. G.). *Ueber die Musik der neuern Griechen, nebst freien Gedanken über altegyptische und altgriechische Musik.* Leipzig, 1838, 4to.

- Weitzmann (G. F.). Geschichte der griechischen Musik; mit einer Musikbeilage enthaltend die sämmtlichen noch vorhandenen Proben altgriechischer Melodien, und 40 neugriechische Melodien. Berlin, 1855, 4to.
- Sanders (D. H.). Das Volksleben der Neugriechen dargestellt und erklärt aus Liedern, Sprichwörtern, Kunstgedichten, nebst einem Anhang von Musikbeilagen, und zwei kritischen Abhandlungen. Mannheim, 1844, 8vo.
- Schefer (Leopold). Musik-Beilage zu dem Taschenbuch zum geselligen Vergnügen. Leipzig, 1823, 12mo. Contains airs of the modern Greeks.
- Kind (Theodor). Anthologie neugriechischer Volkslieder im Original, mit deutscher Uebertragung herausgegeben. Leipzig, 1861, 12mo. Contains poetry only.
- Lemercier (Nepomucène). Chants héroïques des Montagnards et Matélots grecs, traduits en vers français. Paris, 1824, 8vo.
- Firmenich (J. M.). Neugriechische Volksgesänge. Berlin, 1840, 8vo.
- Passow (Arnoldus). Liebes- und Klagelieder des neugriechischen Volkes. Magdeburg, 1861, 8vo.
- Marcellus (le Comte de). Chants populaires de la Grèce moderne. Paris, 1860, 8vo.
- Neugriechische Volks- und Freiheitslieder. Grünberg und Leipzig, 1842.
- Fauriel (C.). Chants populaires de la Grèce moderne. Paris, 1824, 8vo. 2 vols.—The same in English: Songs of the Greeks from the Romaic text, edited by M. C. Fauriel, with additions, translated into English verse by Charles Brinsley Sheridan. London, 1825, 8vo.—The same in German: Fauriel (C.) Neugriechische Volkslieder, übersetzt und mit des französischen Herausgebers eigenen Erläuterungen versehen von Wilhelm Müller. Leipzig, 1825, 8vo, 2 vols. This work does not contain the music of the songs.
- Guys (P. A.). Voyage littéraire de la Grèce. Paris, 1776, 8vo, 2 vols.
- Sulzer (Franz Joseph). Geschichte des transalpinischen Daciens. Wien, 1781, 8vo, 3 vols. Contains besides Grecian also Turkish and Wallachian tunes.
- Chrysanthos has published two works on the Church music of the modern Greeks, of which a circumstantial account will be found in Becker's Systematisch-Chronologische Darstellung der musikalischen Literatur, Nachtrag, p. 100; and in Kiesewetter's Ueber die Musik der neuern Griechen, p. 4.
- Villoteau. [See Egypt.]
- Notices. Morgenblatt, Jahrgang XIX. (Stuttgart, 1825), page 1189—1203.—Cæcilia, eine Zeitschrift für die musikalische Welt, Band I. (Mainz, 1824), p. 52.

Works relating to the Music of the Ancient Greeks do not come within the scope of the present catalogue. For the titles of a great number of them the reader may be referred to the well-known bibliographical works of Forkel, Lichtenhal and Becker.

HINDUSTAN.

A Treatise on the Music of Hindoostan, comprising a detail of the Ancient Theory and Modern Practice, by Captain N. Augustus Willard. Calcutta, 1834, 8vo. As this curious work is scarce, I shall give its Table of Contents:—

Preface: A general view of the plan and contents of the work. *Introduction:* Music. Its power on the human mind. That of Hindoostan. The opinion of the Natives with respect to their ancient musicians. How a knowledge of it may be acquired. Not generally liked by Europeans. Reasons assigned for this. Native opinion with regard to its lawfulness. Musical instruments. Relation of music to poetry considered. Progress of music in Hindoostan. The manner of life which should be led to ensure eminence in this science. Cause of its depravity. Date of its decline. The similarity which the music of this country seems to bear to that of Egypt and Greece. How a knowledge of the music of Hindoostan might conduce to a revival of that of those countries. Comparisons offered. Whether the natives of Greece or Hindoostan had made greater progress in music. Comparisons decide in favour of the latter. *Hindoostance Music:* What it is termed in the original. The treatises held in the greatest estimation. Native divisions, what and how many. The arrangement adopted in this work. *Of the Gamut:* What it is called. The derivation of the word. The subdivisions of tones. Resemblance of these to the Greek diesis. Opinions of Dr. Burney and Mr. Moore on the enharmonic genus. Names of the seven notes. Origin of these. The gamut invented by Guido and Le Maire. Dr. Pepusch. Srooti. *Of Time:* The various measures used in Europe. Difference between them and those of Hindoostan. Their resemblance to the rhythm of the Greeks. Similarity between the Greek and Sungscrit languages. The Hebrew unmusical, likewise the Arabic. Melody and metre considered. Tartini's objections against metre, endeavoured to be controverted. The dignified prose in Sungscrit, and tongues derived from it. Its superiority to the Oordoo. Probable origin of the modern musical measure. Tartini's deduction of measure from the proportions of the octave and its fifth, opposed to the practice of Hindoostan. Whether the rhythmical or the musical measure possesses greater advantages. Opinion hazarded thereon. Time table. Characters for expressing time. Their varieties. *Of Harmony and Melody:* The origin of harmony in Europe. Opinions of several learned men on the subject of harmony, with that of the author. Claims of melody. *Of Oriental Melody:* Not generally susceptible of harmony. Limited to a certain number. Its character. *Of Rags and Raginees:* The general acceptance of the terms supposed to be incorrect. Reasons offered why they are limited to season and time. Of the Ragnala. Absurdity of limiting tunes to seasons. Divisions of Rags and Raginees into classes. Rules for determining the names of the mixed Raginees. Table of compounded Rags. The Ragnala copiously described. *Of Musical Instruments:* Their present state susceptible of much improvement. Their classification. Detailed

description of the several instruments now in use. *Of the various species of Vocal Compositions of Hindoostan*: Twenty different species described. *Of the Peculiarities of Manners and Customs in Hindoostan to which allusions are made in their songs*: Its characteristic nature. Reasons assigned for several of them which now no longer exist, and examples produced. *Brief account of the most celebrated Musicians of Hindoostan.*—*Glossary of the most useful musical terms.*

- Jones (Sir William). On the Musical Modes of the Hindus. See 'Asiatic Researches,' Vol. III. (Calcutta, 1792), page 55. This essay has been republished in the works of Sir William Jones, 6 vols., and Supplement, 2 vols. London, 1799 and 1801; together 8 vols., 4to. See Vol. I. page 413.
- Ueber die Musik der Indier. Eine Abhandlung des Sir William Jones; aus dem Englischen übersetzt und mit erläuternden Anmerkungen und Zusätzen begleitet von F. H. von Dalberg. Nebst einer Sammlung indischer und anderer Volks-Gesänge und 30 Kupfern. Erfurt, 1802, 4to.
- On the Vina of the Hindus; by Francis Fowke, Esq. See 'Asiatic Researches,' Vol I. (Calcutta 1788), p. 295.
- On the Gramas, or Musical Scales of the Hindus; by J. D. Paterson, Esq. See 'Asiatic Researches,' Vol. IX. p. 446.
- Notes on the Musical Instruments of the Nepalese; by A. Campbell, Esq. See the 'Journal of the Asiatic Society of Bengal.' Vol. VI., (Calcutta, 1837), p. 953.
- Dramatic Amusements of the Natives of India. See the 'Asiatic Journal,' New Series, Vol. XXII. (London, 1837), page 25.
- An Essay on the Music of Hindoostan, by Sir William Ouseley. See 'Oriental Collections illustrating the History, Antiquities, Literature, &c. of Asia.' London, 1797—1800, 4to, 3 vols., Vol I. p. 70.
- Bird (William Hamilton). The Oriental Miscellany; being a Collection of the most favourite airs of Hindostan, compiled and adapted for the Harpsichord &c. Calcutta, printed by Joseph Cooper, 1789, folio. This interesting publication, which is scarce, contains 30 tunes, preceded by a short introduction. To some of the melodies the author has added variations of his own composition. Nevertheless this work deserves the special attention of the student of Indian music.
- A Collection of Hindostanee Songs, dedicated to Mrs. Bristow, by C. Trinks, Organist of St. John's Church, Calcutta; folio. Contains 15 tunes with the words.
- Twelve Original Hindostanee Airs, compiled and harmonized by T. G. Williamson. London, [1797?] folio.
- Second Collection of Twelve Original Hindostanee Airs, compiled and harmonized by T. G. Williamson. London, 1798, folio.
- Twelve Hindoo Airs with English words adapted to them, and harmonized for two, three, and four voices. London (printed by R. Birchall), folio. This work is of but little value. The melodies are taken from Bird's Oriental Miscellany.

- Weber (A.) Ueber die Metrik der Inder. See Beiträge für die Kunde des indischen Alterthums, Band VIII. Berlin, 1863, 8vo.
- Wilson (H. H.) Select Specimens of the Theatre of the Hindus, translated from the original Sanskrit. Second edition. London, 1835, 8vo., 2 vols.
- Broughton (Th. D.). Selections from the Popular Poetry of the Hindoos. London, 1814, 8vo.
- Vigne (G. T.) Travels in Kashmir, Ladak, Iskard, &c. London, 1842, 8vo. Two vols. Vol. I. p. 167, 339; Vol. II. p. 291, 320—327.
- Taylor (Meadows). Description of Indian Musical Instruments. See Proceedings of the Royal Irish Academy, Vol. IX. Part I. Dublin, 1865.
- Solvyns (Balt. of Calcutta). The Costume of Hindoostan elucidated by sixty engravings. London, 1804, folio. Contains drawings of a number of musical instruments.

HOLLAND.

[See Netherlands.]

HUNGARY.

- Magyar Népdalok egyetemes gyűjteménye, rendező's kiadá Mátray Gábor.—Allgemeine Sammlung ungarischer Volkslieder, geordnet und herausgegeben durch Gabriel Mátray. Ofen, 1852, folio.
- Magyar Népdalok, &c. A continuation of the preceding work of Gabriel Mátray. Pest, 1858, folio. With Hungarian and German words.
- 50 Eredeti Nép-és Magyardal. (Uj folyam). Hangjegyre tette Bognár Ignác. Pesten, 1858, folio. Contains 50 songs with pianoforte accompaniment.
- 100 Magyar Népdal gyűjtötte s Bognár Ignác, zongora-kisérétében kiadta Füredi Mihály, a Magyar nemzeti színház dalszínészeti tagja. Pest, 1853, folio.
- Csikós dalai Zongorára. Pesten (Treihlinger J. tulajdona). Contains eight songs with pianoforte accompaniment. Pest, folio.
- Sechs Ungarische Volksweisen, ausgewählt, harmonisirt, und nach freier Uebersetzung aus dem Urtext für Deutschland bearbeitet von Gustav Pressel. Stuttgart (Hallbergerscher Verlag), folio.
- Történeti, Bibliai és gúnyoros Magyar énekek dallamai a XVI. századból. A Magyar Tudományos Akadémia Megbízásából megfejtve közli Mátray Gábor.—Mélodies de Chants Hongrois historiques, bibliques, et satyriques du XVI^eme siècle, publiées par ordre de l'Académie Hongroise par M. Gabriel Mátray. Pest, 1859, folio.
- Ungarische Volkslieder, übersetzt und eingeleitet von M. A. Greguss Leipzig, 1846, sm. 8vo. Contains poetry only.
- Czelakowsky (F. L.). Slowanske narodnj. [See Bohemia.]
- Národnie Zpiewanky eili pjsne swetské slowákû w uhrach, etc. od Jana Kollara. National Songs of the Slowacks in Hungary, collected by J. Kollar. Buda, 1834, 8vo, 2 vols. This collection is without the tunes of the songs.

On the National Dances of the Hungarians. See 'Allgemeine musikalische Zeitung,' Jahrgang II. (Leipzig, 1800), No. 35.

Notices. Neue Zeitschrift für Musik, Band XXXVI. (Leipzig, 1852), p. 189.—Cæcilia, Band V. (Mainz, 1826), p. 299.—Allgemeine musikalische Zeitung, Jahrgang XII. (Leipzig, 1810), p. 369; Jahrgang XVIII. (Leipzig, 1816), p. 172.

Many small collections of Hungarian songs and dance-tunes have been published in Pesth and Vienna.

ICELAND.

Islenzk Fornqvædi ved Svend Grundtvig og Jón Sigurdsson. 1854—59. Alt-isländische Volks-Balladen und Heldenlieder der Färingers, übersetzt von P. J. Willatzen. Bremen, 1865, sm. 8vo. Contains no music.

Mohnike (G. C. F.). Die Verslehre der Isländer. Berlin, 1830, 8vo.

Simrock (Karl). Die Edda, die ältere und jüngere, nebst den mythischen Erzählungen der Skalda, übersetzt und mit Erläuterungen begleitet. Dritte Auflage. Stuttgart, 1864, 8vo.

Icelandic Poetry; or the Edda of Soemund. Translated by A. S. Cottle. London, 1797, 8vo.—The Song of the Sun, from the more ancient Edda. Translated by the Rev. James Beresford. London, 1805, 12mo.—German Translations from the Edda by Schimmelmänn, von der Hagen, Grimm; French translations by F. G. Bergmann, &c.

Icelandic Melodies are given in Berggreen's Danske Folke-Sange. [See Denmark.]

IRELAND.

Moore (Thomas) and Stevenson (Sir John). A Selection of Irish Melodies with Symphonies and Accompaniments. London (J. Power), 1807—34, folio; 10 parts. There have subsequently been published some abridged editions of this work.

Bunting (Edward). A General Collection of the Ancient Irish Music; containing a variety of admired airs never before published, and also the compositions of Conolan and Carolan. London, 1796, folio.

A General Collection of the Ancient Music of Ireland arranged for the Pianoforte. Some of the most admired melodies are adapted for the voice to poetry chiefly translated from the original Irish songs, by Thomas Campbell, Esq., and other eminent poets. To which is prefixed a historical and critical dissertation on the Egyptian, British, and Irish Harp. By Edward Bunting. London (Clementi & Co.) [1809], folio.

The Ancient Music of Ireland, arranged for the Pianoforte. To which is prefixed a dissertation on the Irish Harp and Harpers, including an account of the Old Melodies of Ireland. By Edward Bunting.

Dublin (Hodges and Smith), 1840, folio.—In the Preface, the author remarks that before the year 1796, when he published his first collection, “there had been but three attempts of this nature : one by Burke Thumoth, in 1720 ; another by Neill of Christ Churchyard, soon after ; and a third by Carolan’s son, patronized by Dean Delany, about 1747.”

The Ancient Music of Ireland, arranged for the Pianoforte. Edited by George Petrie. Vol. I., Dublin, 1855, folio. (Printed for the Society for the Preservation and Publication of the Melodies of Ireland.)

Levey (R. M.). A Collection of the Dance Music of Ireland ; consisting of upwards of one hundred National Jigs, Reels, Hornpipes, &c., arranged for the Pianoforte. London (Charles Jefferys), 1858, folio.

A Favourite Collection of Irish Melodies, the original and genuine compositions of Carolan, the celebrated Irish bard. Dublin, folio. Contains 70 tunes arranged for the Pianoforte.

Forty-eight Original Irish Dances never before printed ; with Basses for the Pianoforte, and with proper Figures for dancing. Dublin, (published at Hime’s Musical Circulating Library, No. 34, College Green), folio. Books I. and II.

Tracy’s Collection of Favourite Country Dances, for the present year ; with proper Basses and Figures for Dancing. Dublin (published by Hime), folio.

A New Collection of the most admired Original Irish Airs never before printed. Arranged for the Pianoforte, Violin, or Flute. Dublin (Hime), folio.

The Melodies of Ireland arranged for the Pianoforte, by John P. Lynch. Dublin (S. J. Pigott). In Six Books.

The Songs of Ireland, without words, for the Pianoforte. Arranged and Edited by J. T. Sureme, Edinburgh (Wood and Co.), 1854, royal 8vo. This publication contains an Introduction written by George Farquhar Graham.

The National Music of Ireland ; containing the History of the Irish Bards, the National Melodies, the Harp, and other Musical Instruments of Erin. By Michael Conran. Dublin, 1846, 8vo.

Historical Memoirs of the Irish Bards ; interspersed with anecdotes of, and occasional observations on the Music of Ireland. Also an historical and descriptive Account of the Musical Instruments of the Ancient Irish ; and an Appendix containing several biographical and other papers, with select Irish melodies. By Joseph C. Walker. London, 1786, 4to.

Two Hundred and Fifty Irish Melodies adapted for the Flute, Violin, Accordion, or any Treble Instrument. London (Davidson), 8vo.

O’Farrell’s Collection of National Irish Music for the Union Pipes ; comprising a variety of the most favourite slow and sprightly tunes, &c. Also a Treatise with the most perfect instructions ever published for the Pipes. London, oblong 8vo.



- Hardiman (James). *Irish Minstrelsy, or Bardic Remains of Ireland.* London, 1831, 8vo. 2 vols.
- Croker (T. Crofton). *The Popular Songs of Ireland.* London, 1839, 8vo.
- Brooke (Charlotte). *Reliques of Irish Poetry translated into English Verse, with Notes, and the Originals in the Irish character.* Dublin, 1789, 4to.
- Ledwich (Edward). *Antiquities of Ireland.* Second edition. Dublin, 1804, 4to. Contains a dissertation on ancient Irish music and musical instruments.
- Nevill (F.). *An Account of some ancient Trumpets found in the county of Tyrone.* See 'Philosophical Transactions,' Vol. XXVI. (London, 1713), p. 250.
- Ousley (Ralph). *An Account of three metal Trumpets found in the county of Limerick.* See the 'Transactions of the Royal Irish Academy,' Vol. II. (Dublin, 1788). *Antiquities*, p. 3.
- Dillon (Viscount). *Description of an ancient Irish Instrument.* See the 'Transactions of the Royal Irish Academy,' Vol. IV. *Antiquities*, p. 33.
- Browne (Arthur). *An Account of some ancient Trumpets, dug up in a bog near Armagh.* See the 'Transactions of the Royal Irish Society,' Vol. VIII. *Antiquities*, p. 11.
- Beauford (William). *Some Account of the ancient Irish Lamentations or Caoinan.* See the 'Transactions of the Royal Irish Academy,' Vol. IV. *Antiquities*, p. 41.
- Thomson (G.). *A select Collection of Irish Melodies, with Piano-forte accompaniments by L. v. Beethoven.*
- Street *Ballads, Popular Poetry, and Household Songs of Ireland, collected and arranged by Duncathail.* Dublin, 1865, 12mo.
- Sur les Bardes et les Ménestrels irlandais. See *Revue Musicale*, Vol. III. p. 393, 505.

ITALY.

- Passatempo Musicali. Terza Edizione riveduta, corretta, ampliata, e classificata in quattro parti. Naples (Girard), folio. A large collection of Neapolitan and Sicilian national airs and dance-tunes.
- Alcuni Canti Popolari Toscani, Napolitani e Romani, ossia Canti della Collina, posti in musica con accompagnamento di Pianoforte. Rivisti e ridotti da M. Rophino Lacy. London (Lonsdale), folio.
- Passatempo Musicali; Canzoncine Nazionali. Roma (Presso Scip. De Rossi e Co.), folio. A valuable collection of twenty-nine Roman airs and dance-tunes arranged for the Pianoforte.
- Collezione di Canzonette, Barcarole e Calascionate Napolitane, Veneziane, Siciliane, &c. Sammlung Italienischer Volkslieder mit Begleitung des Pianoforte, und beigefügter deutscher Uebersetzung, von G. W. Teschner. Berlin, oblong folio.
- Six Sicilian Airs arranged for the Pianoforte, by E. S. Biggs. London, [1805?] folio.

- Neapolitanische Volkslieder mit Begleitung des Pianoforte. Mit deutschen Worten, herausgegeben von W. Gerhard. Leipzig (Peters), folio.
- Egeria. Raccolta di Poesie Italiane popolari, cominciata da Guglielmo Mueller, dopo la di lui morte terminata e pubblicata da O. L. B. Wolff. Leipzig, 1829, 8vo.
- Agrumi. Volksthümliche Poesien aus allen Mundarten Italiens und seiner Inseln; gesammelt und übersetzt von A. Kopisch. Berlin, 1838, sm. 8vo. Contains poetry only.
- [Visconti.] Saggio di canti popolari della provincia di Marittima e Campagna. Roma, 1830.
- Tommaseo (N.). Canti popolari Toscani, Corsi, Illirici, Greci. Venezia, 1841, 8vo., 4 vols.
- [Andrea Alverà.] Canti popolari tradizionali Vicentini. Vicenza, 1844, 4to.
- Dalmedico. Canti del popoli veneziano; seconda edizione. Venezia, 1857, 8vo.
- Nigra (Constantino). Canzoni popolari del Piemonte raccolte. Torino, 1858—62.
- Righi (E. S.). Saggio di canti popolari Veronesi. Verona, 1863, 8vo.
- Marcoaldi. Canti popolari inediti Umbri, Liguri, Piceni, Piemontesi, Latini. Genova, 1855, 8vo.
- Tigri (Giuseppe). Canti popolari Toscani. Firenze, 1860, 8vo.
- Vigo (Lionardo). Canti popolari Siciliani, raccolti e illustrati. Catania, 1857, royal 8vo.
- Wolf (Adolf). Volkslieder aus Venetien, gesammelt von Georg Widter. Wien, 1864, 8vo. Italian and German. Contains no music.
- Heyse (Paul). Italienisches Liederbuch. Berlin, 1860, 8vo.
- Ueber das italienische Volkslied, von Karl Witte. See 'Archiv der literarischen Abtheilung des Breslauer Künstler-Vereins.' Sammlung I. Breslau, 1832, p. 178.
- On the Popular Songs of Italy, by Luigi Carrer. See 'Prose e Poesie;' Venezia, edizione del Gondoliere, 1837—38, 8vo. Vol. IV. p. 80.
- Parthey (G.) Wanderungen nach Sicilien. Berlin, 1840, 12mo, 2 vols., and plates, folio. Contains 21 Italian melodies, mostly collected in Sicily, and also 21 Egyptian and Nubian tunes.
- On the Popular Songs of Sicily. See 'Siciliana; Wanderungen in Neapel und Sicilien,' von Ferdinand Gregorovius. Leipzig, 1861, 8vo, p. 277.
- Gouley (Alexandre de Boisrobert). Sur les anciens poëtes bucoliques de Sicile, et sur l'origine des instrumens à vent qui accompagnoient leurs chansons. See 'Mém. de l'Acad. des Inscript.,' Tome V., 1729. Hist. p. 85.
- Notices. Allgemeine musikalische Zeitung, Jahrgang XLII. (Leipzig, 1840), No. 37; Jahrgang, XLIII. (Leipzig, 1841), No. 37.—Cäcilia, eine Zeitschrift für die musikalische Welt, Band I. (Mainz, 1824), p. 201; Band VI. (Mainz, 1827), p. 235; Band XI. (Mainz, 1829), p. 218.

Regli (Francesco). *Storia del Violino in Piemonte*. Torino, 1863, 8vo.

Jones (Edward). *Maltese Melodies; or National Airs and Dances usually performed by the Maltese Musicians at their Carnival and other Festivals; with a few other Characteristic Italian Airs and Songs*. To these are annexed a selection of Norwegian Tunes never before published; and to which are added Bases for the Harp or Pianoforte. London, oblong 8vo.

JAPAN.

Siebold (Ph. F. von), *Neppon*. Archiv zur Beschreibung von Japan. Leyden, 1832, folio. Contains many fine drawings of Japanese musical instruments.

Meijlan (G. F.). *Japan voorgesteld in Schetsen over de zeden en gebruiken van dat ryk*. Amsterdam, 1830, 8vo, p. 136.

Music among the Japanese. See 'All the Year Round,' conducted by Charles Dickens. London, 1861, May 11th.

JAVA.

[See Malaysia.]

JEWS.

The following works refer to the characteristic Music used at the present day by the Jews in their religious observances.

Schir Zion; Gottesdienstliche Gesänge der Israeliten, herausgegeben von S. Sulzer, Ober-Cantor am irsaelitischen Bethause in Wien. Vienna, folio.

Schire Beth Adonai, oder Tempelgesänge für den Gottesdienst der Israeliten herausgegeben von H. Weintraub, Cantor der Synagogen Gemeinde zu Königsberg in Preussen. Leipzig, 1859, folio.

Hagadah, oder Erzählung von Israels Auszug aus Egypten; zum Gebrauche bei der im Familienkreise stattfindenden Feierlichkeiten an den beiden ersten Abenden des Matzoth-Festes. Neu bearbeitet von F. Offenbach. Köln, 1838, 8vo.

Nathan (J.) *A Selection of Hebrew Melodies, Ancient and Modern; the Poetry written expressly for the work by Lord Byron*. London, 1829, folio.—The first edition was published in the year 1815, by Nathan and Braham conjointly.

Sammlung hebräischer Original-Melodien, mit untergelegten Gesängen von Lord Byron. Klavier-Auszug mit englischem und deutschem Text, herausgegeben von A. Kretschmer. Berlin.

Nathan (J.) *An Essay on the History and Theory of Music*. London, 1823, 4to. Contains some interesting information on the Music of the Jews, with examples in notation.

- De Sola (D. A.). *The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews.* London, 1857, 8vo.
- Jonas (Emile). *Recueil des Chants hébraïques anciens et modernes du Rit Portugais.* Paris, 1854.
- Salaman and Verrinder. *The Music used in the Services of the West London Synagogue of the British Jews.* London, oblong 8vo.
- Wolff (A. A.). *Agende zum Gebrauche beim Israelitischen Gottesdienste.* Copenhagen, 1839, 8vo.
- Frankl (L. A.). *The Jews in the East*; translated from the German by P. Beaton. London, 1859, 8vo, 2 vols. Contains interesting information respecting the musical performances of the Jews in Western Asia. This work is an abridged translation from the German of Frankl's 'Nach Jerusalem.'

LITHUANIA.

- Dainos; oder Litthauische Volkslieder, gesammelt und übersetzt von L. J. Rhesa. Berlin, 1843, 8vo.
- Litthauische Volkslieder, gesammelt, kritisch bearbeitet und metrisch übersetzt von G. H. F. Nesselmann. Berlin, 1853, 8vo.
- On the Dainos of the Lithuanians. See 'Allgemeine musikalische Zeitung,' Jahrgang XIV. (Leipzig, 1812), No. 2.

MALAYSIA.

- Raffles (Sir Stamford). *The History of Java.* London, 1817, 4to, 2 vols. Vol. I. pp. 255, 311, 335, 342, 398, 469.
- Crawfurd (John). *History of the Indian Archipelago.* Edinburgh, 1820, 8vo, 3 vols. Vol. I. pp. 121, 332; Vol. II. pp. 48, 249. See also, *A Descriptive Dictionary of the Indian Islands, and adjacent Countries*, by John Crawfurd. London, 1856.
- Notices.* Allgemeine musikalische Zeitung, Jahrgang XXX. (Leipzig, 1828), No. 37; Jahrgang XLII. (Leipzig, 1840), No. 52.

MEXICO.

- Collecion de 24 Canciones y Jarabes Mexicanos arreglados para Piano. Hamburg (published by Böhme), folio.
- Life in Mexico, during a Residence of Two Years in that Country*, by Madame C[alderon] de la B[arcas]. London, 1843, 8vo. See especially pp. 24, 44, 58, 88, 91, 97, 126, 216.
- Zustand der Musik in Mexico*, von C. Sartorius. See 'Cäcilia, eine Zeitschrift für die musikalische Welt,' Band VII. (Mainz, 1828), p. 199; Band VIII. (Mainz, 1828), p. 1.

MOLDAVIA.

Musik in der Moldau. Allgemeine musikalische Zeitung, Jahrgang XXIII. (Leipzig, 1821), 523.
[See Wallachia.]

MORAVIA.

- Moravské Národní Písňe s nápěpy do textu vradenými. Sebral a vydal Frantisek Susil. Brünn, 1860, 8vo. A carefully compiled collection, consisting of upwards of 800 songs with their tunes.
- Morawské národnj pjsne, od F. S. (Moravian national songs, edited by F. Susil. Brünn, 1840, 12mo). With a volume of music, oblong folio, entitled, Nápěwy k nové sbjree morawských národnjch pjsnj. This contains 485 melodies, without any accompaniment.
- Volksschauspiele aus Mähren, gesammelt und herausgegeben von Julius Feifalik. Olmütz, 1864, 8vo.
- Wolfskron (A. v.). Beiträge zur Geschichte des Meistergesanges in Mähren. Brünn, 1853, 8vo.
- Musikalisches Kunstmagazin von J. F. Reichardt; Band I. (Berlin, 1782), p. 156. Contains an interesting account of a characteristic Moravian dance, with the music appertaining to it.

NETHERLANDS AND BELGIUM.

- Mone (F. J.). Uebersicht der Niederländischen Volks-Literatur älterer Zeit. Tübingen, 1838, 8vo. Although this work does not contain any musical notation, it deserves the special attention of the student of National Music.
- Hoffman von Fallersleben. Niederländische Volkslieder gesammelt und erläutert. Zweite Ausgabe. Hannover, 1856, 8vo. Contains poetry only.
- Vredeman (J.). Friesche Lust-Hof. Amsterdam, 1621, oblong 8vo.
- De Nieuwe Hollandsche Shouwburg; Zynde een Verzameling van verscheyden vrolyke en serieuse danssen, nvens enige van de nieuwste zang-airen. Amsterdam, by Johannes Smit. Oblong 8vo.
- Willems (J. F.). Oude Vlaemsche Liederen ten Deele met de Melodiën uitgegeven. Gent, 1848, 8vo. In the introduction the author of this interesting work gives a list of the various collections of Dutch National Songs which have been printed, as well as a list of some important collections in MS., and of works in which Netherlandish music and singers are treated of, or in which Netherlandish songs are to be found. The number of these books exceeds 400. As an enumeration of the titles of them would occupy more space than can be afforded here, the reader desirous of becoming acquainted with them must be referred to Mr. Willems's work.

- Le Jeune (J. C. W.). Letterkundig Overzicht en Proeven van det Nederlandsche Volkszangen sedert de XV. Eeuw. Tes Gravenhage, 1828, 8vo.
- Berggreen (A. P.). Nederlandske og Franske Folke-Sange og Melodier, samlede og udsatte for Pianoforte. Copenhagen, 1864, oblong folio.
- Choix de Chansons et Poésies Wallonnes (pays de Liége), recueillies par MM. B * * * et D * * *. Liége, 1844, 8vo.
- Coussemaker (E. de). Chants populaires des Flamands de France, recueillis et publiés avec les mélodies originales, une traduction française, et des notes. Gand, 1856, royal 8vo.
- Thijm (J. A. A.). Gedichten ontleend aan de Noord-en Zuid-Nederlandsche Literatuur. Amsterdam, 1850—52, 8vo, 2 vols.
- Calendrier Belge. Fêtes religieuses et civiles, usages, croyances, et pratiques populaires des Belges anciens et modernes, par le Baron de Reinsberg-Düringsfeld. Bruxelles, 1861, 8vo, 2 vols. This work contains no music, but gives information respecting the popular music of the Belgians.
- Handleiding en Schoolboek voor det Volks-Zangonderwijs, door Wilhelmus Smits, Directeur der Volks-Zangschool opgerit door de beide Amsterdamsche Departementen de Maatschappij, tot nut van 't algemeen. Amsterdam, 1860, 8vo.

NEW ZEALAND.

- On the Native Songs of New Zealand, by James A. Davies. See Polynesian Mythology and Ancient Traditional History of the New Zealand race, by Sir George Grey. London, 1855, 8vo. *Appendix.*
- Traditions and Superstitions of the New Zealanders; with illustrations of their Manners and Customs. By Edward Shortland. Second edition. London, 1856, 8vo. This interesting work contains much information on the songs of the Maories, but there are no musical examples given in it.—See also the works of Thompson and Polack.

NORWAY.

- Landstad (M. B.). Norske Folkeviser, samlede og udgivne. Christiania, 1853, 8vo.
- Norske Viser og Stev i Folkesproget. Anden Udgave. Christiania, 1848, sm. 8vo.
- Bugge (Sophus). Gamle Norske Folkeviser, samlede og udgivne. Kristiania, 1858, 8vo.
- Lindeman (L. M.). Norske Fjeldmelodier, samlede og bearbejdede for Pianoforte. Christiania, folio.
- Berggreen (A. P.). Norske Folke-Sange og Melodier samlede og udsatte for Pianoforte. Anden meget forøgede Udgave. Copenhagen, 1861, oblong folio.

Samling af Sange, Folkeviser og Stev i norske ahnuedialektes, med indledning af J. Moe. Christi ia, 1810, 8vo.

PERSIA.

Specimens of the popular poetry of Persia, as found in the adventures and improvisations of Kurroglou, the bandit-miustrel of Northern Persia, and in the songs of the people inhabiting the shores of the Caspian Sea; orally collected and translated, with philological and historical notes, by Alexander Chodzko. London, 1842, 8vo.

Pocock (Ebenezer). *Flowers of the East*. With an introductory sketch of Oriental Poetry and Music. London, 1833, 8vo.

Ouseley (Sir William). *Travels in various Countries of the East; more particularly Persia*. London, 1819, 4to, 3 vols. Vol. I. pp. 184, 238; Vol. II. pp. 55, 203, 396; Vol. III. pp. 290, 322, 399.

Jourdain (Am.) *La Perse; ou Tableau de l'histoire, du gouvernement, de la religion, de la littérature, &c., de cet empire*. Paris, 1814, 12mo, 5 vols. Vol. IV. pp. 50, 58, 71, 88, 120, 232; Vol. V. pp. 300, 315.

PERU.

El Parnaso Peruano, ó Repertorio de Poesias Nacionales antiguas y modernas, precedidas del retrato y biografia de su autor. Coleccion hecha por Jose Toribio Polo. Lima, 1862, 8vo.

Guillermo de la Perdiz. *Seis Canciones Españoles del Perú y Chile, con acompañamiento de Piano*. London, 1846, folio. With an English translation.

POLAND.

Kolberg (Oskar). *Piesni Ludu Polskiego zebrał i wydal*. Warszawa, 1857, 8vo. This is the most complete collection of Polish national tunes extant. It also contains ten coloured plates representing Poles in their national costumes.

Piesni Ludu Polskiego zebrał i rozwinal Oskar Kolberg, &c. A collection of 126 Polish airs with pianoforte accompaniments by O. Kolberg. Posen, 1842, folio.

Sowinski (Albert). *Les Musiciens Polonais et Slaves, anciens et modernes; Dictionnaire biographique, &c.* Paris, 1857, 8vo. The work is preceded by an historical account of the ancient musical instruments, popular songs, and dances of the Poles.

Sowinski (Albert). *Chants Polonais nationaux et populaires, avec texte et traduction française*. Paris, 1830, folio.

Pastoralki i Koledy z melodyjami czyli piosnki wesole ludu w czasie swiat bozego narodzenia po domach spiewane a przez X. M. M. M. zebrane. Kraków, 1843, 8vo. Pastorales and Christmas Carols with the tunes, to which are added several popular melodies not intended to be sung in church. By the Abbé Michel-Martin Mioduszewski.

- Spiewnik Koscielny czyli piesni nabożne z melodyami w Kosciele Katolickim uzywane, a dla wygody Hosciolow parafijalnych przez X. M. M. M. Zgromadzenia XX. Missionarzy zebrane. Kraków, 1838, 8vo. Of this collection of Ancient and Modern Prayers and Songs used in the Roman Catholic Church of Poland, published by the Abbé Michel-Martin Mioduszewski (Cracow, 1838), three Supplements have subsequently been issued (Leipzig, 1842, 1853, and 1854).
- Chants d'église à plusieurs voix des anciens compositeurs polonais, recueillis et publiés par Joseph Cichoński. Warsowie, 1838 (chez S. Sennewald).
- Piesni ludu Krakowskiego zebrał J. K[onopka] w Krakowie, 1840. A Collection of Songs of the People in Cracow. Edited by Konopka.
- Pjesni ludu Bialo-Chrobotów, Mazurów i Russinow z nad Bugu, zebrane przez Kazimierza Wladyslawa Wojcieckiego. Warszawa, 1836. Songs of the White-Chrobatians, Masovians, and Russinnians on the Bug. Collected by K. W. Wojciecki. Warsaw, 1836, 2 vols.
- Volkslieder der Polen, gesammelt und übersetzt von W. P. Leipzig, 1833, 8vo. Contains no music, but gives interesting information on Polish popular songs and their tunes.
- Oloff (Ephraim). Liedergeschichte von Polnischen Kirchen-Gesängen und derselben Dichtern und Uebersetzern. Danzig, 1744, 8vo. Contains biographical notices of Polish poets who have written hymns; an account of the hymn-books; and a treatise on the origin of the Polish songs.
- Czartoryski (Adam-Casimir). A Description of the Ancient Musical Instruments of Poland; written in the Polish language, and published in a journal entitled *Czasopismo*, No. I. Lemberg, 1828. In the Third Volume the author treats of the National Music of the Poles.
- Polish National Dances. See 'Musikalisches Kunstmagazin,' von J. T. Reichardt, Vol. I. (Berlin, 1782), p. 95.

POLYNESIA.

- Narrative of the United States Exploring Expedition, during the Years 1838—42. By Charles Wilkes. London, 1845, royal 8vo, 5 vols. Vol. I. p. 321; Vol. II. p. 9, 24, 77, 113, 134, 144; Vol. III. p. 7, 20, 57, 157, 188, 245, 247, 331, 342.
- Ellis (William). Polynesian Researches during a Residence of nearly Six Years in the South Sea Islands. London, 1829, 8vo, 2 vols. Vol. I. chapter XI.
- An Account of the Natives of the Tonga Islands, in the South Pacific Ocean. Compiled and arranged from the extensive communications of Mr. William Mariner, several years resident in those islands. By John Martin. London, 1817, 8vo, 2 vols. Vol. I. p. 404; Vol. II. p. 210, 309, 334, 337.

Forster (George). *A Voyage round the World*. London, 1777, 4to, 2 vols. Vol. I. p. 291, 345, 412, 429, 455, 473; Vol. II. p. 137, 223, 476.

Notices. *Philosophical Transactions*, Vol. LXV. (London, 1775), p. 67.
 —Notizen aus dem Gebiete der Natur- und Heilkunde herausgegeben von L. F. v. Froriep. Band XVII. (Erfurt, 1827), No. 12.
 —Aufsätze verschiedenen Inhalts von F. A. Klockenbring. Band I. (Hannover, 1787), p. 91.
 [See New Zealand.]

PORTUGAL.

The Lusitanian Garland; Twelve Portuguese Melodies, arranged with Portuguese and English words, and accompaniment for the Piano-forte. By Madame F. M. London (Ewer and Co.), folio.

Jornal de Modinhas com acompanhamento de Cravo pelos Milhores Aútores, dedicado A Sua Alteza Real Princeza do Brazil, por F. D. Milcent. Lisboa, folio. A large and interesting collection.

Bellermann (Ch. F.). *Portugiesische Volkslieder und Romanzen*. Portugiesisch und Deutsch. Leipzig, 1864, 12mo. Contains no music.

Die alten Liederbücher der Portugiesen; oder Beiträge zur Geschichte der Portugiesischen Poesie vom XIII bis zum Anfang des XVI Jahrhunderts, herausgegeben von Dr. Ch. F. Bellermann. Berlin, 1840, 4to.

Wolf (Ferdinand). *Proben Portugiesischer und Catalanischer Volksromanzen*. Wien, 1856, 8vo.

Almeida-Garrett. *Romanceiro*. Lisboa, 1851—53, 8vo, 3 vols.

Kinsey (W. M.). *Portugal illustrated in a Series of Letters*. Second Edition. London, 1829, royal octavo; p. 67, 174, 338, 379.

Notices. *Allgemeine musikalische Zeitung*, Jahrgang X. (Leipzig, 1808), p. 446; Jahrgang XVIII. (Leipzig, 1816), p. 429.

RUSSIA.

I believe that I suit the convenience of most readers by giving the titles of the Russian books in Roman letters instead of Russian letters.

Pyacennik ele polnoy sobranie starúch e novúch rossieskich narodnúch e protchich pyacen dlya forto-piano, sobrannya ezdatclame. (Song Book, or full collection of Ancient and Modern Russian Popular and other Songs for the Pianoforte.) Collected by the Editors. St. Petersburg; Gerstenberg and Ditmar, No. 122, Great Morskoy, 8vo, 3 vols.

Sobranie rooskich narodnúch pyacen s' yich golosami polojennúch na moozikoo Ivanom Pratchem. (Collection of Russian Popular Songs, arranged by John Pratch.) A New Edition. St. Peters-

- burg, 1806, 4to, 2 vols. The first edition of this work appeared in Petersburg in the year 1790. A third edition was published in 1815. The introductory essay, entitled *O rooskom narodnom pyenie* (On the Russian National Song), is by Lwow.
- An Essay on the Characteristics of the Russian Popular Songs, written by Glagólew. 'See Troody obshestvalinbce teley possieskiich clovestnoctee pre Moskovskom Ooniversityčë.' (Transactions of the Society of the Friends of Russian Literature at the University of Moscow, Vol. XI.) Moscow, 1818.
- Pisni, Dumki i Szumki Ruskoho Naroda na Podoli, Ukraini i w Malorossyj. Spysani i pereloženg pid muzyku Ant. Kocipinskom. Kiev, 1861, royal 8vo. A very interesting collection of Russian National Songs, with Russian and Polish words, published in ten Numbers, each containing ten airs; without any accompaniment. The same collection has also been published with a pianoforte accompaniment of the airs by Ant. Kocipinski. Kiev and Kamenetz, 1861, folio. In this edition only the first verse belonging to the poetry of each air is given.
- Huirichs (Johann Christian). Entstehung, Fortgang und jetzige Beschaffenheit der russischen Jagdmusik. St. Petersburg, 1796, 4to. A Treatise on the Russian Horn Band; in which each performer has only one note, with notations peculiar to this music.
- Stählin (Jakob von). Nachrichten von der Tanzkunst und der Musik in Russland. See 'Haigold (Schlözer), Beilagen zum neueränderten Russland.' Theil II. Riga and Leipzig, 1780, 8vo.
- Goetze (P. von). Stimmen des russischen Volks in Liedern, gesammelt und herausgegeben. Stuttgart, 1828, 8vo.
- Doppelmair (Georg von). Russische Volkslieder für eine Singstimme mit Klavierbegleitung; aus dem Russischen übersetzt. Leipzig (Breitkopf und Härtel), 4to.
- Die beliebtesten russischen National- und Volkslieder für eine Singstimme mit Piano. Uebersetzung von J. C. Grünbaum. Berlin (Schlesinger), folio. This collection has the Russian words with a German translation.
- Altmann (Julius). Die Balalaika; Russische Volkslieder gesammelt und ins Deutsche übertragen. Berlin, 1863, 12mo. Contains no tunes.
- Bodenstedt (Friedrich). Die poetische Ukraine; eine Sammlung kleinrussischer Volkslieder, ins Deutsche übertragen. Stuttgart, 1845, 8vo.
- Yonssouppoff (Prince N.). Histoire sur la Musique en Russie. Paris, 1862, royal 8vo.
- Guthrie (Matthien). Dissertations sur les Antiquités de Russie, contenant l'ancienne mythologie, les rites payens, les fêtes sacrées, les jeux, les oracles, l'ancienne musique, les instrumens de musique villageoise, les coutumes, les cérémonies, l'habillement, les divertissemens de village, les mariages, les funérailles, l'hospitalité nationale, les repas, &c. des Russes, comparés avec les mêmes

objets chez les Anciens, et particulièrement chez les Grecs. St. Petersburg, 1795, 8vo.

Krasinski (Count Henry). The Cossacks of the Ukraine. London, 1848, 8vo. Contains an account of the Songs of the Cossacks, with examples in notation.

Julvécourt (Paul de). La Balalayka; Chants populaires russes. Paris, 1836, 8vo. With five pages of music.

Schischków (Alexander Sseménowitsch). Razgovory o slovesnoemy (Dialogues on Literature). St. Petersburg, 1811, 8vo. Contains valuable information respecting Russian National Poetry.

An Essay on the Ancient Dramatic Performances of the Russians. Written by Glagólew. See 'Vestnik Evropie' (The European Messenger). Moscow, 1821, Part CXVI.

There exist a considerable number of collections of Russian popular songs; the earlier ones of which have mostly been published in Moscow. But the number of copies printed of several of them has been so small that, we are informed, it is difficult even in the heart of Russia to procure a copy. Among the compilers or editors of these works may be noticed:—Dmitriew (Moscow, 1796); Michailow Popow (*Erata*, St. Petersburg, 1792); Michailow Tchulkow (St. Petersburg, 1770-88); Katalin (Moscow, 1810); Baikow (St. Petersburg, 1814); Shukowsky, Glasunow, Prince Zertülow, and others.

Notices. Neue Zeitschrift für Musik. Band V. (Leipzig, 1836), p. 27.—Allgemeine musikalische Zeitung. Jahrgang IV. (Leipzig, 1802), p. 356; Jahrgang XVI. (Leipzig, 1814), p. 515; Jahrgang XLII. (Leipzig, 1840), No. 35.—Cäcilia, eine Zeitschrift für die musikalische Welt. Band XI. (Mainz, 1829), p. 15.—Morgenblatt für gebildete Stände. Tübingen, 1827, p. 764.

Gnéditch published in the year 1825, at St. Petersburg, a small collection of New-Greek Songs, prefaced by introductory remarks, in which he has pointed out certain resemblances between the popular poetry of the Russians and the Modern Greeks.

A bibliographic review of collections of Russian and other Slavonic popular Songs, compiled by P. J. Schafarik, is to be found in *Jahrbücher für slawische Literatur, Kunst, und Wissenschaft*, herausgegeben von J. P. Jordan. Leipzig, 1843. Jahrgang I. p. 320.

SCOTLAND.

- Orpheus Caledonius; or a Collection of the best Scotch Songs, set to musick by W. Thomson. London [1725], folio.
- Ancient Scottish Melodies, from a Manuscript of the reign of King James VI. With an introductory inquiry illustrative of the History of the Music of Scotland, by William Daune. Edinburgh, 1838, 4to.
- Musick for Allan Ramsay's Collection of Scotch Songs, set by Alexander Stuart, and engraved by R. Cooper. Edinburgh [1726?], oblong 8vo.
- A Collection of the Choicest Scots Tunes adapted for the Harpsichord or Spinnet, etc., by Adam Graig. Edinburgh [1730], oblong folio.
- The Songs of Scotland adapted to their appropriate Melodies, arranged with pianoforte accompaniments, by Graham, Mudie, Surenne, Dibdin, Finlay Dun, etc. Illustrated with historical, biographical, and critical notices, by George Farquhar Graham. Edinburgh, 1856, royal 8vo, 3 vols.
- Musical Memoirs of Scotland, with historical annotations and numerous illustrative plates, by Sir John Graham Dalyell. Edinburgh, 1849, 4to.
- Gunn (John). An Historical Enquiry respecting the Performances on the Harp in the Highlands of Scotland, from the earliest times until it was discontinued, about the year 1734. To which is prefixed an account of a very ancient Caledonian Harp, and of the Harp of Queen Mary, illustrated by three elegant engravings. Edinburgh, 1807, 4to.
- The Songs of Scotland prior to Burns, with the tunes, edited by Robert Chambers. Edinburgh, 1862, 8vo.
- Johnson (James). The Scots Musical Museum. London, 1787—1803, 8vo, 6 vols.—New Edition, with Notes and Illustrations of Lyric Poetry of Scotland, by the late W. Stenhouse, and additional Illustrations by David Laing; Edinburgh, 1839, 8vo, 6 vols. The Introduction contains the titles of a large number of published collections of Scotch airs.—A New Edition; Edinburgh, 1853, 8vo, 4 vols.
- Minstrelsy, ancient and modern, with an Historical Introduction and Notes; by William Motherwell. Glasgow, 1826, 4to.
- The Garland of Scotia; a musical wreath of Scottish Songs, with descriptive and historical notes, edited by John Turnbull and Patrick Buchan. Glasgow, 1841, royal 8vo.
- Fraser (Simon). The Airs and Melodies peculiar to the Highlands of Scotland and the Isles. Edinburgh, 1815, folio.
- Macdonald (Donald). A Collection of the Ancient Martial Music of Caledonia, called Piobaireachd, as performed on the Great Highland Bagpipe. To which is prefixed a Complete Tutor for attaining a thorough knowledge of the Pipe Music. Edinburgh (published by Alexander Robertson and Co.), folio.

- Mackay (Angus). A Collection of Ancient Piobaireachd or Highland Pipe Music; with full instructions for those desirous of qualifying themselves in performing on this national instrument; to which are prefixed some sketches of the principal Hereditary Pipers and their establishments. Edinburgh, 1838, folio.
- The Bagpipe Preceptor; or the Art of Playing the Great Highland Bagpipe; by an Amateur [Captain Daniel Menzies?]. Edinburgh, 1818, oblong 8vo.
- Hand-Book of the Songs of Scotland, with music, and descriptive and historical notes. Edited by William Mitchison. London and Glasgow, 8vo.
- Ritson (Joseph). Scottish Songs with the Musick. London, 1794, 12mo, 2 vols. With an historical essay.
- Hogg (James). The Jacobite Relics of Scotland, being the Songs, Airs, and Legends of the Adherents to the House of Stuart. Edinburgh, 1819—21, 8vo, 2 vols.
- Kinloch (G. R.). Ancient Scottish Ballads, recovered from Tradition, and never before published; with Notes, and an Appendix containing the Airs. Edinburgh, 1827, 8vo.
- The Caledonian Repository of Music for the Great Highland Bagpipe; a new Collection of Marches, Quicksteps, Strathspeys, and Reels, published by Alex. Glen. Edinburgh, oblong 8vo.
- Gow (Neil). A Collection of Strathspey Reels, &c.; with a Bass for the Violoncello or Harpsichord. London (W. Boag), folio.
- A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord; by Alexander M'Glashan. Edinburgh [about 1778], oblong folio.
- A Collection of Strathspeys or Old Highland Reels; by Angus Cumming. Edinburgh, 1780, oblong folio.
- The Dance Music of Scotland; a Collection of all the best Reels and Strathspeys both in the Highlands and Lowlands; for the piano-forte, arranged and edited by J. T. Surenne. Second Edition. Edinburgh, 1852, royal 8vo. In the interesting Introduction a list is given of Collections of Scottish Songs and Dance-tunes which have appeared in print during the last two centuries. Many of these Collections are of little value.
- The Vocal Gems of Scotland; arranged with new and appropriate Symphonies and Accompaniments for the Pianoforte, by J. M. Müller. Edinburgh, 1837—39, folio, 2 vols.
- Finlay Dun and John Thomson. The Vocal Melodies of Scotland, arranged with Symphonies and Accompaniments. New Edition. Edinburgh, 1837, folio, 4 vols. A later Edition has been published in one volume, 4to.
- A Collection of Highland Vocal Airs never hitherto published; to which are added a few of the most lively Country-Dances, or Reels, of the North Highlands and Western Isles; and some specimens of Bagpipe Music; by Patrick M'Donald (Minister at Kilmore, in Argyleshire). Edinburgh [1781], folio.

- Thomson (George). A Select Collection of Original Scottish Airs for the Voice, with introductory and concluding Symphonies (composed by Pleyel, Kozeluch, Haydn, Beethoven, Hummel, and Weber). With select characteristic Verses, both Scottish and English, adapted to the Airs, including upwards of One Hundred New Songs by Burns. London and Edinburgh, 1793—1841, folio, 6 vols. Also an Edition in six vols., royal 8vo, published in the year 1822.
- Smith (R. A.). The Scottish Minstrel; a Selection of the Vocal Melodies of Scotland, ancient and modern, arranged for the Voice and Pianoforte. Edinburgh [1824], 8vo, 6 vols.
- A Collection of Scottish Airs harmonized by Joseph Haydn, published by William Whyte. Edinburgh, 1806, folio, 2 vols.
- Urbani (Pietro). A Selection of Scots Songs, harmonized and improved with simple and adapted graces. Edinburgh and London, 1793, folio, 6 vols. Urbani was an Italian singer and music teacher in Edinburgh.
- Napier (William). A Selection of Original Scots Songs (dedicated to the Duchess of York), harmonized by Joseph Haydn. London, 1792, folio.—The same editor had previously published A Selection of the most favourite Scots Songs; and a third Selection of Scots Songs, by Napier, was entered at Stationers' Hall in the year 1794.
- Popular Rhymes, Fireside Stories, and Amusements of Scotland, collected by the Author of 'Traditions of Edinburgh.' Edinburgh (Robert Chambers), 1842, 8vo. Contains no music.
- Popular Ballads and Songs, from Tradition, Manuscripts, and scarce Editions; with translations of similar pieces from the ancient Danish language, by Robert Jamieson. Edinburgh, 1806, 8vo, 2 vols. Contains no music.
- Mainzer (Joseph). The Gaelic Psalm Tunes of Ross-shire and the neighbouring counties. The harmony, and introductory dissertation, by J. M. Johnston. Edinburgh, 1844, 4to.
- Arnot (Hugo). History of Edinburgh from the earliest accounts to the present time. Second Edition, 1789, 4to. The first Edition appeared in 1779. This work contains information respecting the National Music of Scotland, and is noteworthy here especially on account of the author's endeavour to prove that the Italians have learnt their music from the Scots.
- Buchan (Peter). Ancient Ballads and Songs of the North of Scotland, hitherto unpublished, with Notes. Edinburgh, 1828, 8vo, 2 vols.
- Gilechrist (John). A Collection of ancient and modern Scottish Ballads, Tales, and Songs; with explanatory Notes and Observations. Edinburgh, 1815, 12mo, 2 vols.
- Herd (David). A Collection of ancient and modern Scottish Songs, heroic Ballads, etc. Edinburgh, 1776, 12mo, 2 vols.
- Finlay (John). Scottish historical and romantic Ballads, chiefly ancient, with explanatory Notes. Edinburgh, 1808, 8vo, 2 vols.



Irving (David). *The History of Scottish Poetry*, edited by John Aitken Carlyle. Edinburgh, 1861, 8vo.

SERVIA.

- Kalauz (Alois). *Serbische Melodien; Sammlung von National-Liedern und Tänzen, für das Pianoforte gesetzt*. Wien (Müller), 1850, folio, 2 books. In the second book the Poetry is given in Servian and German.
- Kapper (Siegfried). *Die Gesänge der Serben*. Leipzig, 1852, 8vo, 2 vols.
- Götze (P. von). *Serbische Volkslieder ins Deutsche übertragen*. Petersburg, 1827, 8vo.
- Meredith (Owen). *Serbiski Pesme; or National Songs of Servia*. London, 1861, 12mo. Contains no music.
- Volkslieder der Serben, metrisch übersetzt und historisch eingeleitet von Talvj*. Neue Ausgabe. Leipzig, 1853, 12mo, 2 vols. Contains no music.
- Bowring (Sir John). *Servian popular Poetry*. London, 1827, 12mo. Contains no music.
- Vuk (Stephanovitch Karadshitch). *Narodne Srpske pjesme*. Leipzig, 1823—24, 8vo, 3 vols. A fourth volume of this Collection of Servian popular Poetry was published at Vienna, in the year 1833. This volume contains an instructive preface on Servian National Songs.
- Tshoikovitsch (Thubar). *Pjevanija Tzernogorska i Herzegovatshka*. A Collection of popular Poetry extant among the inhabitants of Montenegro and Herzegovina. Leipzig, 1837, 8vo.
- Milowuk (J.). *Pjevanija Tzernogorska i Herzegovatshka izdana*. Ofen, 1833.
- Wesely (E. E.). *Serbische Hochzeitslieder*. Pesth, 1826, 8vo.
- Frankl (L. A.). *Gusle; Serbische Nationallieder*. Wien, 1852, 8vo.

SICILY.

[See Italy.]

SPAIN.

- Las Castañuelas; Coleccion de Bailes y Cantares nacionales para Piano*. Madrid (Martin, Editor), folio, 2 books.
- Aires populares Españoles para Piano*. Madrid (Carrafa, Editor), folio.
- Allu (M. S.). *Ecos de Granada; Melodias Arabes, para Piano*. Madrid (Martin, Editor), folio.
- Allu (M. S.). *Irubat Ecos de Vizcaya; Zorzicos originales para Piano*. Madrid (Martin), folio.
- Hernandez (Isidoro). *Andalucia; Album de Canto con acompañamiento de Piano*. Madrid (Martin), folio.
- Miré (B. X.). *12 Cantos de los Juegos de las Niñas*. Madrid (Martin, Editor), 8vo.

- Rogel (José). *Pot-Pourri de Himnos Nacionales para Piano*. Madrid (Casimiro Martin), folio.
- Nuevo Pot-Pourri de Cantos populares Españoles para Piano; por Nuñez-Robres. Madrid (Martin), folio.
- A Collection of Peninsular Melodies; the English words by Mrs. Hemans, Mrs. Norton, John Bowring, Esq., and other eminent Poets. The Airs selected and compiled by G[eorge] L[loyd] H[odges]. London, 1830, folio, 2 vols.
- Honan (Michael Burke). *The Andalusian Annual for 1837*. London, 1836, folio.
- Auswahl Spanischer und Portugisischer Lieder für eine oder zwei Stimmen, mit deutscher Uebersetzung versehen von H. K. Hannover, 1846 and 1859, folio. Two Books.—This is a valuable Collection of Spanish and Portuguese popular songs, with explanatory information.
- Historia Critica de la literatura Española, por Don José Amador de los Rios. Madrid, 1863, 8vo, 5 vols.—Volume IV., Chapter XXIII., contains information on the Spanish popular songs of the 14th century.
- Encyclopédie pittoresque de Musique. Paris, 4to. Vol. I., p. 88—97, contains an interesting account of Spanish national music, with specimens of popular tunes.
- Lockhart (J. G.). *Ancient Spanish Ballads, historical and romantic, translated*. London, 1823, small 4to. Illustrated Edition, London, 1841, 4to.
- Geibel (Emanuel). *Volkslieder und Romanzen der Spanier, im Versmasse des Originals verdeutscht*. Berlin, 1843, small 8vo. Contains no music.
- Rodd (Thomas). *Ancient Spanish Ballads*. London, 1812, 8vo, 2 vols.
- Duran (A.). *Romancero y Cancionero*. Madrid, 1832, 12mo, 5 vols.
- Depping (G. B.) *Romancero Castellano*. Leipzig, 1845, 12mo, 3 vols.
- Preciso (D.) *Coleccion de las mejores coplas de Seguidillas, Tirañas y Polos*. Madrid, 1799, 12mo.
- Segarra (Don Tomas). *Poesias populares colegidas*. Leipzig, 1862, 8vo.
- Dances Espagnoles arrangées par L. Stasny. London (Schott), folio.
- Lvz y Norte musical para gaminar por las Cifras de la Guitarra Española, &c., por D. Lucas Rviz de Ribayaz. Madrid, 1672, 4to.
- Milá y Fontanals. *Observaciones sobre la Poesia popular*. Barcelona, 1853, 4to.
- Wolf y Hofman. *Primavera y Flor de Romances*. Berlin, 1856, 8vo, 2 vols.
- Soriano Fuertes. *Historia de la Musica Española*. Madrid, 1850, royal 8vo, 4 vols.
- Crotología ó Ciencia de las Castañuelas. Su autor El Licenciado Francisco Agustin Florencio. Barcelona, sm. 8vo.

- Impugnacion literaria a la Crotalogía erudita, ó Ciencia de las Castañuelas para Baylar el Bolero, que en V Reimpresiones ha dado á luz El Lic. Francisco Agustin Florencio. Escribela en estilo de carta Juanito Lopez Polinario. Barcelona, sm. 8vo.
- El Triunfo de las Castañuelas, ó mi viage á Crotalópolis, por Don Alexandro Moya. Barcelona, sm. 8vo.
- Musique des Espagnols. *Vide* Itinéraire descriptif de l'Espagne par le Cte. Al. de Laborde. Paris, 1834, Vol. VI., p. 390.
- Notices.—Allgemeine musikalische Zeitung, Jahrgang I. (Leipzig, 1799), No. 25.—Neue Zeitschrift für Musik, Band V. (Leipzig, 1836), p. 87, 99. Band XI. (Leipzig, 1839), p. 163, No. 19.

SWEDEN.

- Svenska Folk-Visor från forntiden, samlade och utgifne af E. G. Geijer och A. A. Afzelius. Stockholm, 1846, 8vo., 3 vols.
- Svenska Fornsånger; en Samling af Kämpvisor, Folk-Visor, Lekar och Dansar, samt Barn-och Vall-Sånger; utgifne af Adolf Iwar Arwidsson. Stockholm, 1834—42, 8vo., 3 vols.
- Dybeck (Richard). Svenska Vallvisor och Hornlåtar, med norska artförändringar. Stockholm, 1846, 8vo.
- Berggreen (A. P.) Svenske Folke-Sange og Melodier, samlede og udsatte for Pianoforte. Copenhagen, 1861. Oblong folio.
- Ahlström (J. N.), och Boman (P. C.) Walda Svenska Folksånger Folkdansar och Folklekar. Stockholm (Hirsch), folio. A fine collection, published in 8 numbers.
- Winge (Otto). Schwedische Nationallieder für eine Singstimme mit Begleitung des Pianoforte. Berlin (Challier), folio. With Swedish and German words.
- Studach (J. L.) Schwedische Volksharfe, mit einer Beilage Norränaliedern und Melodien. Stockholm, 1826, sm. 8vo.
- Swedische Volkslieder der Vorzeit, aus der Sammlung von E. G. Geijer und A. A. Afzelius. Im Versmass des Originals übertragen von R. Warrens. Leipzig, 1857, 12mo.
- Mohnike (G.) Volkslieder der Schweden. Berlin, 1830, 8vo.—Altschwedische Balladen. Stuttgart, 1836, 8vo.
- Musik in Schweden. See 'Allgemeine musikalische Zeitung,' Jahrgang XXVIII. (Leipzig, 1826), No. 47.
- Beckman (G. W.) Den nya Svenska Psalmoken, framställd nti Försök till Svensk Psalmhistoria. Stockholm, 1845, 4to.
- Der Nordensaal; eine Sammlung schwedischer Volkslieder nach alten Gesangsweisen bearbeitet von A. E. Lindblad. Berlin (Schlesinger), folio.

SWITZERLAND.

- Sammlung von Schweizer-Kühreihen und Volksliedern; Recueil de Ranz des Vaches et Chansons de la Suisse. Bern, 1818, oblong folio.

- Sammlung von Schweizer-Kühreihen und Volksliedern; Recueil de Ranz des Vaches et Chansons nationales de la Suisse. Bern, 1826, oblong folio.
- Tarenne (George). Recherches sur les Ranz des Vaches, ou sur les Chansons pastorales des Bergers de la Suisse; avec musique. Paris, 1813, 8vo.
- Airs Suisses avec accompagnement de Piano ou Guitarre; Schweizerlieder mit Begleitung des Piano oder der Guitarre. Basel (A. Hegar), folio.
- Rochholz (Ernst Ludwig). Alemannisches Kinderlied und Kinderspiel aus der Schweiz. Leipzig, 1856, 8vo. Contains no music.
- Rochholz (E. L.) Lieder-Chronik; eidgenössische Sammlung der ältesten und werthvollsten Schlacht-Bundes- und Partheilieder bis zur Reformation. Bern, 1842, 8vo.
- Chants Valanginois, accompagnés de textes historiques. Neuchatel, 1848, 8vo.
- 'Souvenir de Thoune;' Danses Suisses pour le Piano. Berne (A. Wanaz), folio.
- Volkslieder und Gedichte von G. J. Kuhn. Bern, 1806, sm. 8vo.
- National Airs of Switzerland, arranged for the Pianoforte by Ignaz Moscheles. London [1832], folio.
- Schweizerische Volkslieder von Haefleger. Luzern, 1813, 8vo.
- Otte (F.) Scheizer-Sagen in Balladen, Romanzen und Legenden. Basel, 1842, 8vo.

TRANSYLVANIA.

- Gedichte in Siebenbürgisch-sächsischer Mundart, gesammelt und erläutert von Johann Karl Schuller. Hermannstadt, 1840, 8vo. Contains no musical notation.
- Siebenbürgisch-sächsische Volkslieder, herausgegeben von F. W. Schuster. Hermannstadt, 1865, 8vo.
- Musik in Siebenbürgen. See 'Allgemeine musikalische Zeitung,' Jahrgang XVI. (Leipzig, 1814), p. 765.

TURKEY.

- 'La Lyre Orientale;' Recueil d'Airs Orientaux, harmonisés par M. C. Guatelli, Directeur de la Musique Impériale. Dédiée À S. E. Nedjib Pacha, Gouverneur-général de la Musique de S. M. I. le Sultan; publiée par MM. Arisdadagnès Hohannessian et Gabriel Eramian, Professeurs de Musique. Constantinople, 1858, folio. This curious work is published in monthly numbers, and contains instrumental as well as vocal compositions.
- Original-Chöre der Derwische Mewlewi; in arabischer, persischer und türkischer Sprache, mit der möglichst wörtlichen zur Melodie genau passenden Uebersetzung ins Deutsche, mit Begleitung des Pianoforte eingerichtet von Abbé Maximilian Stadler. Wien [1834], oblong folio.

- Die Chöre der Derwische. See 'Allgemeine musikalische Zeitung,' Jahrgang XXIV. (Leipzig, 1822), p. 693.
- The Music of the Turks. See 'Allgemeine musikalische Zeitung,' Jahrgang IV. (Leipzig, 1801), p. 17. Jahrgang VIII. (Leipzig, 1805), p. 273.
- Letteratura Turchesca dell' Abate Giambatista Toderini. Venezia, 1787, 8vo., 3 vols. Vol. I. p. 222, &c.

TYROL.

[See Austria.]

WALES.

Antient British Music; or a Collection of Tunes never before published, which are retained by the Cambro-Britons, more particularly in North-Wales, and supposed by the Learned to be the Remains of the Music of the Antient Druids so much famed in Roman History. To which is prefixed an Historical account of the Rise and Progress of Music among the Antient Britons, wherein the Errors of Dr. Powel and his editor Mr. Wynne on this subject, in their History of Wales, are pointed out and confuted, and the whole set in its true and proper Light. London, 1742. Printed for and sold by the compilers, John Parry and Evan Williams. Folio.

Jones (Edward). Musical and Poetical Relicks of the Welsh Bards, preserved by Tradition and Authentic Manuscripts from very remote antiquity, never before published. To the Bardic tunes are added variations for the Harp, Harpsichord, Violin, or Flute, with a select Collection of the Pennillion and Englynion, or epigrammatic stanzas, poetical blossoms, and pastoral songs of Wales, with English translations. Likewise a General History of the Bards and Druids from the earliest period to the present time; with an account of their music and poetry; to which is prefixed a copious dissertation on the musical instruments of the Aboriginal Britons. A new Edition, doubly augmented and improved. London, 1794, folio.—Respecting the first edition, London, 1784, folio, the author observes p. 123: "A few years ago I published a similar work; but, having since collected very important and more considerable documents on the subject, I thought it more judicious, instead of giving an additional volume, to blend the chief matter of the former publication with the present."

Jones (Edward). The Bardic Museum, or Primitive British Literature and other admirable Rarities, forming the second volume of the Musical, Poetical, and Historical Relicks of the Welsh Bards and Druids; drawn from authentic documents of remote Antiquity, with great pains now rescued from oblivion, and never before published; containing the Bardic Triads, Historic Odes, Eulogies, Songs, Elegies, Memorials of the Tombs of the Warriors, of King Arthur and his Knights, Regalias, the Wonders of Wales, *et cætera*:

with English translations and historic illustrations. Likewise the Ancient War-tunes of the Bards. London (printed for the author), 1802, folio.

Ancient National Airs of Gwent and Morganwg; being a collection of Original Welsh Melodies hitherto unpublished; to which are added the words usually sung thereto; collected and arranged for the Harp or Pianoforte by M. Jane Williams of Aberpergwm. Llandovery, 1844, folio. A highly interesting collection of tunes from South Wales.

John Thomas (Jeuau Ddu). Y Caniedydd Cymreig; The Cambrian Minstrel; being a collection of the melodies of Cambria with original words in English and Welsh, together with several original airs. Merthyr Tydvil, 1845, 4to.

John Owen (Owain Alaw). Pencerdd. Gems of Welsh Melody; a selection of popular Welsh Songs, with English and Welsh words. Specimens of Pennillion Singing after the manner of North Wales, and Welsh National Airs, ancient and modern, set in a familiar manner for the Pianoforte or Harp, with Symphonies and Accompaniments. Ruthin [1860], folio.

Parry (John). A Selection of Welsh Melodies with Symphonies and Accompaniments, and Characteristic Words by Mrs. Hemans. London (Power), folio.

British Harmony; being a Collection of Ancient Welsh Airs, the traditional remains of those originally sung by the Bards of Wales. London, 1781, folio.

A Choice Collection of Welsh Airs, containing twenty-five tunes adapted for the Pianoforte, the Harp, Harpsichord, Violin, or Flute, by Edward Jones. Carnarvon, oblong 8vo.

Two hundred and fifty Welsh Airs adapted for Violin, Flute, Accordion, or any Treble Instrument. London (Davidson), 8vo.

Gwyneddion; or an Account of the Royal Denbigh Eisteddfod. Chester, 1830, royal 8vo.

Evans (Evan). Specimens of the Poetry of the Antient Welsh Bards, translated into English, with explanatory Notes on the Historical Passages, and a short Account of the Men and Places mentioned by the Bards. London, 1764, 4to.

Caniadau Bethlehem; yn cynnwys Carolau Nadolig, gan brif feirdd Cymru; gyda Thonau Priodol, wedi eu cynghaneddu a'u trefnu i wahanol leisiau gan J. D. Jones. Rhuthyn [1857], 12mo.

Barrington (Hon. Daines). Some Account of two musical Instruments used in Wales. See, 'Archæologia, or Miscellaneous Tracts relating to Antiquity,' Vol. III. (London, 1775), p. 30.

Nash (D. W.) Taliesin; or the Bards and Druids of Britain; a Translation of the Remains of the earliest Welsh Bards, and an Examination of the Bardic Mysteries. London, 1858, 8vo. Contains no music.

Bingley (W.) A Tour round North Wales. London, 1800, 8vo, 2 vols. Vol. II. pp. 239—290.

- Pennant (Thomas). *A Tour in Wales*. London, 1778, 4to, 2 vols.
Vol. I. pp. 426—447.
- Thomas (John). *Pencerrd Gwalia*. Welsh Melodies, with Welsh and English Poetry by Jones and Oliphant. London, folio, 2 vols.

WALLACHIA.

- Wachmann (Jean André). *Mémoires Valaques pour le Piano*; Cahier I. Roumanie, Recueil de danses et d'airs valaques originales; Cahier II. Bouquet de mélodies valaques originales; Cahier III. L'Echo de la Valachie, chansons populaires roumaines; Cahier IV. Les Bords du Danube, chansons et danses roumaines. Vienne (chez Müller), folio, 4 books.
- Murray (E. C. Grenville). *Doine, or the National Songs and Legends of Roumania*. London, 1854, 8vo.
- Sulzer (F. J.). *Geschichte des transalpinischen Daciens*. [See Greece].
- Schuller (J. K.). *Römänische Volkslieder, metrisch übersetzt und erläutert*. Hermannstadt, 1859, 12mo. Contains no music.
- See also the collections of Wallachian popular poetry by B. Alexandri (Jassy, 1853), and by A. Marienescu (Pesth, 1858).



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